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MINNESOTA



Des Moines' Urban citizen

Brownstone tour

Willa Cather at home

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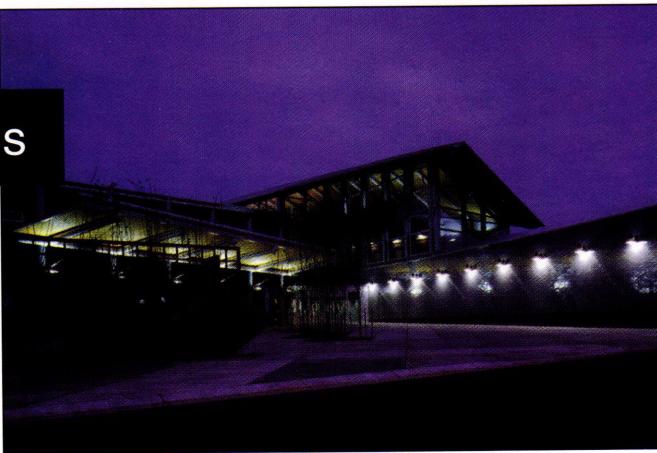
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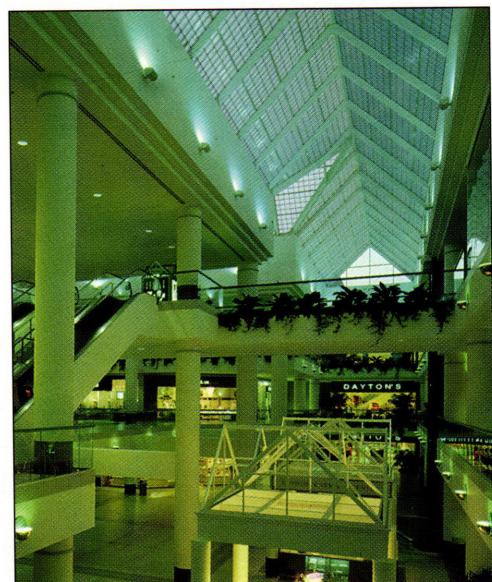
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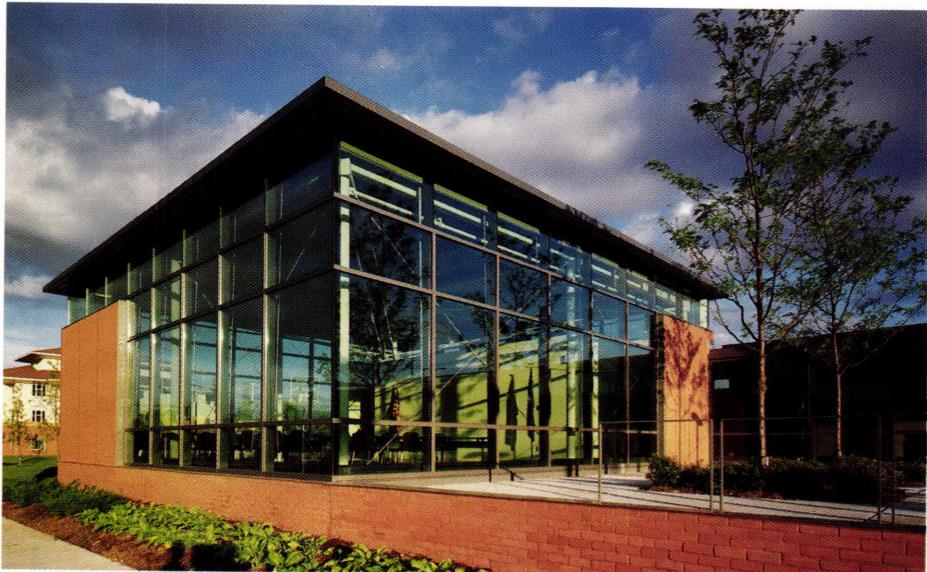
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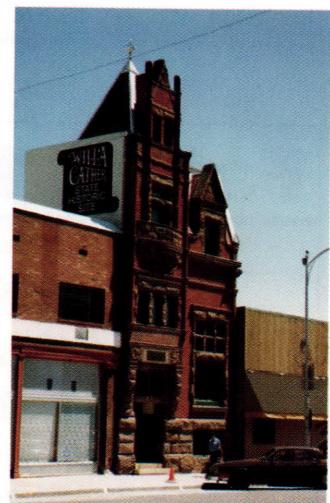
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Commercial Design This issue's featured projects include a police-precinct station (pictured), a high-technology research center, a manufacturing plant and a corporate addition in Des Moines, by Eric Kudalis **Page 24**



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Cover

Meredith's addition in Des Moines, Iowa. Architects: Herbert Lewis Kruse Blunck Architecture and The Weidt Group. Photographer: Farshid-Assassi



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Urbs, Burbs and curbs

By Bill Beyer

The urban condition is our heritage and destiny. World population has shifted relentlessly from rural to urban during this century. The oldest "city" yet excavated is at least 9,000 years old. Çatalhöyük, in central Turkey, was a compact 32-acre mud-brick settlement of several thousand people who farmed, kept domestic animals and traded regionally. Excavations have uncovered dwellings with finely plastered walls decorated with painted murals of stags, bulls and leopards. One room even featured a landscape painting of a twin-peaked volcano erupting over a similar village. Polished obsidian and carved-bone artifacts suggest a refined domestic life in full swing. No evidence of writing survives from 90 centuries ago, but a few thousand short years later cuneiform graffiti from cities in the Tigris Valley tells stories of urban woe and crowding that we still hear today.

The Twin Cities's Metropolitan Council was born 30 years ago with a fatal birth defect, as it encompasses an area of only seven counties that was destined to grow to 15 or more. This is the equivalent of our brain forever defining our body as what it is at age seven. The extra height and weight we add, and the unfortunate messiness

of puberty are ignored, resulting in mindless activity and destructive, ugly behavior ever after. We can't stop eating land as we sprawl across state lines into Wisconsin.

It strikes me as insane that we still refer to Minneapolis as "urban" and St. Louis Park or Maplewood as "sub-urban."

There is little substantive difference except distribution of

wealth and minor degrees of pettiness in local politics. The third-ring 'burbs were once called "ex-urban," but that was before there were more rings. The third rings are now the ex-edges and we have "techno-burbs" and new edge cities, which will soon begin to run into other city edges. Then we'll have collision cities and the land will be finally savaged. We can run from each other, but there will be nowhere left to hide.

The loyalties of urbanites are shaped by school districts, neighborhoods and convenience shopping. We are increasingly estranged by our avoidance of change. The BANANAs (Build Absolutely Nothing Anywhere Near Anything), the NIMBYs (Not In My Back Yard) and the SEXYs (Sue Everybody Xenophobic Yuppies—I made that one up) are driving us apart. Out of sight, out of mind. The distinction between 'urbs and 'burbs is ultimately destructive. We dutifully draw the artificial lines between political boundaries, township to range, dot-to-dot-to-MNDOT, but we refuse to draw any lines to curb our sprawl. We don't want to be fenced in, but we stay busy fencing each other out.

Defensive perimeters and low populations made for compact early cities, but vehicular freedom and a deceptively "endless" American frontier have unleashed our appetites for space and spacing. But there is no defense for our failure to curb sprawl. Or to build effective public transportation, one of the vital systems a healthy urban region must have. But we still have those who demand that the first leg of long-overdue light rail pay for itself immediately to justify the rest. More stupendous ignorance is beyond imagining. A three-legged stool requires all three legs to stand up.

As we move farther and farther from the core, and spread ourselves more thinly on the earth, the ubiquitous pole barn becomes the *lingua franca* of urban form, the use of the land is more haphazard and destructive, and the pedestrian is merely someone who has run out of gas. Yet, we are advised that Minnesotans refuse to be told where to live and will vigorously resist attempts to centralize planning.

Scientists working on the mysteries of life have found living things to be open-ended dynamic systems far from equilibrium, supported by constant flows of energy and matter, patterned in networks. By this measure, cities could be regarded as living. The Gaia hypothesis of James Lovelock and Lynn Margulis posits that the earth is a self-regulating system, exhibiting characteristics of life. In the words of Margulis, "the surface of the earth, which we've always considered to be the environment of life, is really part of life." Cities are our chosen framework for living, imposed on the earth. The big picture is the only way to understand environmental processes and the fragile patina of life on the globe. As we approach six billion humans on earth, it may become essential to treat our cities with the same consideration we reserve for life itself.

Even 9,000 years ago, we must have already had some experience building cities; the artful domesticity of Çatalhöyük did not just suddenly appear. Among our most destructive human foibles is assuming that problems, urban or otherwise, can be solved once and for all. We need a little patience and a longer view. Cities require continuous planning, tending like gardens, nurturing like children. And a measure of simple will to curb our 'urbs and 'burbs.

Hungry for space and spacing, we resist centralized planning as we continue to move farther from the urban core

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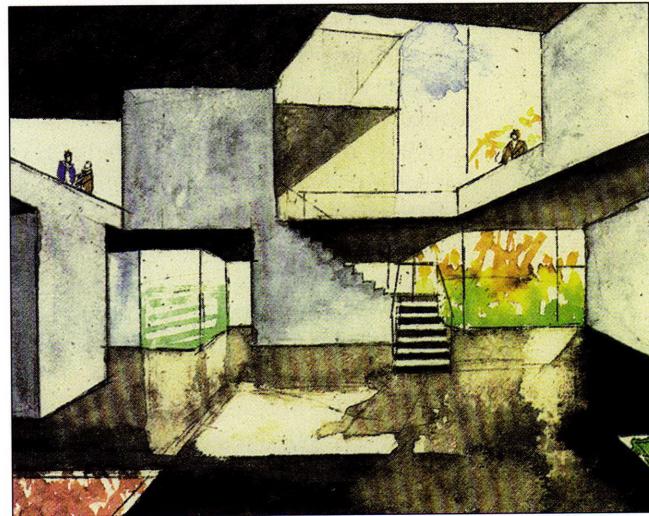
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The College of Architecture and Landscape Architecture's 100,000 square foot renovation and 50,000 square foot addition are scheduled for occupancy in the spring of 2001. Still in development, the new building will include the W.L. Hall Center for Building Technology. The project is designed by architects Steve Holl Associates, Vincent James Associates, with engineering and landscape architecture by the Ellerbe Becket Company.

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Mesabi Iron Co. Magnetic Concentration Plant

Babbitt

1920

By Robert Roscoe

The 75-year-old vacant building complex just sits there on the hillside, its corrugated-metal skin oxidizing into the tawny red of the iron ore that once gave this behemothic structure its purpose. Irony couldn't be a better word to describe it.

The Mesabi Iron Company Magnetic Concentration Plant, built near the old town of Babbitt in a remote area of St. Louis County in 1920, became Minnesota's first attempt to implement a new technology: the use of a magnetic-extraction process to transform low-grade iron ore into a higher quality material, known as taconite, usable in modern steel-manufacturing plants.

The Mesabi plant's location was selected for its proximity to nearby ore mines and for the site's long sloping hillside of solid bedrock. The word "Mesabi" comes from the Chippewa word meaning "giant's range," referring to the area's hilly terrain. The heavy structure of the building's internal framework, which was needed to support the monstrous ore-processing equipment, took advantage of the solid rock for foundation construction. The hill slope provided for the plant design's downward linear orientation so that gravity could aid movement of processed ore, simplifying processing machinery. Quarried chunks of ore weighing several tons each were loaded at the highest level of the complex, crushed into smaller rocks, then "sintered" into granules. Sintering uti-



lized powerful magnetic forces to separate particles with higher iron content from the tailings, which were carried away by conveyors at various stages of sintering. The enriched ore was finally pulverized into a powder that was molded into pellets and transported by rail and ship to eastern steel mills.

The Mesabi plant at Babbitt initially operated for only two years. Its innovative technology did not anticipate changing steel technology and a world-wide surplus for iron ore, so Mesabi shut down the ore processing but kept a maintenance crew on site. However, World War II changed everything for the steel industry. War production depleted the Mesabi Range of its high-grade iron ore, leaving large reserves of low-grade ore available for taconite production. Thus the once-unprofitable taconite process reemerged to revitalize the economies of the Iron Range and northeastern Minnesota for more than three decades.

As steel markets again changed, and with more widespread use of foreign steel, the Babbitt plant closed again and was completely abandoned. Several years ago, the Minnesota Historical Society and the Historic American Engineering Record commissioned photographer Jet Lowe to record a number of vacant iron-mining complexes for industrial archaeology and archival purposes. Charles Nelson, state historic architect for the Minnesota Historical Society, accompanied Lowe as he photographed the eerie interior of the Babbitt plant. Nelson described the dust-covered, hulking, rusting machinery, the ghostly quiet mutated by the sound of wind blowing through openings in the walls and roof, and the creaking and groaning of the building's steel framing. "We became startled by loosening corrugated-metal panels grating against each other and flapping in the wind," Nelson said.

With the whole complex unprepared and open to the weather, the Babbitt plant's only future is slow disintegration, a fate similar to that of many other American industrial complexes that once defined our century. A few of these places have become interpretive centers, but Nelson says this complex is "too large, too unwieldy" for such a use. Besides, interpretive centers usually present a history formatted like textbook pages, leaving out the sweat of labor and the strain of muscles. The history of the Iron Range is how labor shaped the people, how immigrants from the rich farmlands of Eastern Europe who winnowed grain from chaff became sinterers of iron ore in this part of America.

Demolition is out of the question for now at least, due to the huge cost involved. But there is the possibility that the Babbitt plant could be scrapped out, its steel loins torched into chunks and its machinery, which once roared with America's ambition, dismantled, hauled away and fed into the fiery maws of a blast furnace—just like the steel that once came from the ore crushed and sintered here, which was recycled into freeway overpass girders and grinder parts in garbage disposals.

Failing that, the Mesabi Iron Company complex, built with extremely solid construction to support the gargantuan industrial processes within, could experience a great amount of oxidation, yet remain standing well into the next century. The question becomes: Can our present-day computer technology—which uses microscopic layers of iron oxide to store the magnetized-encoded digital information on the hard drives upon which we depend—physically last as long as the thick crusts of iron oxide shrouding this monument so emblematic of the America that formed us?

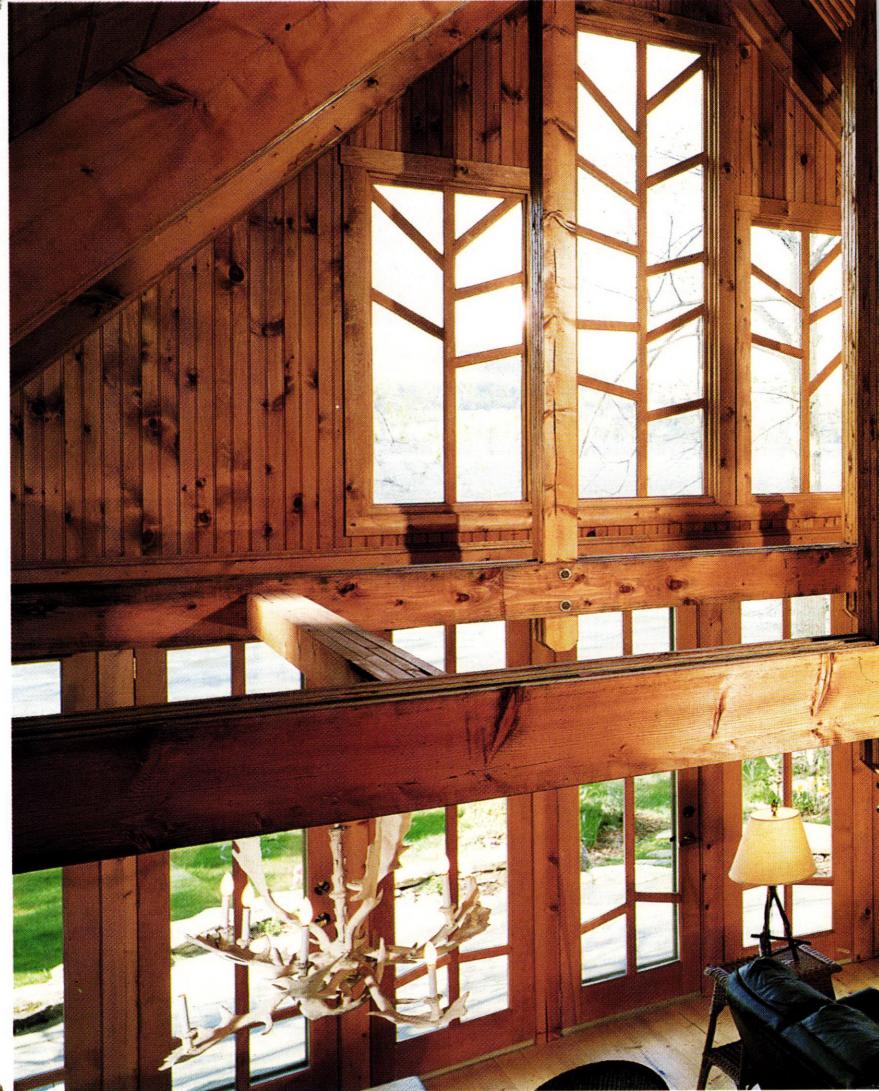
OUR WINDOWS ARE MADE FROM WOOD. AND SOMETIMES, 1

When architect Bill Becker redesigned this summer retreat in the Berkshire Mountains, the home's setting provided all the inspiration he needed. He used native wood and stone extensively. Fashioned the front porch supports from 8" logs. And for the north end of the home, which looks out over a lake to the mountains beyond, he created a wall of glass using windows and doors with custom-designed

muntins that echo the shape of the surrounding pines. Who did he contact to supply these unique products? Bill Becker's search began and ended with one phone call. To Marvin Windows & Doors.

From Bill's drawings, the company produced three large fixed windows and eight doors, three of which open onto the deck. Marvin's ability to create these custom products inspired similar design elements in the home's interior, including a rustic stairway made from pine logs and branches. Still, as unique as they are, these aren't the only Marvin windows that figured prominently in the design.

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and all the other windows in the home were ordered with low E glass filled with argon; a gas that is 30% more resistant to thermal conductivity than air.

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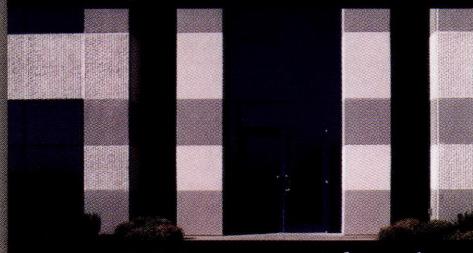
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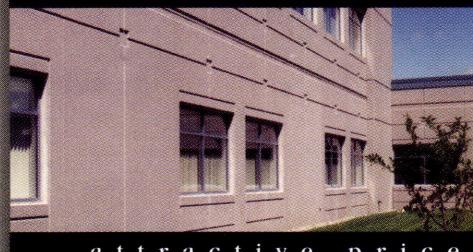
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Gold Medal

BRUCE ABRAHAMSON, co-founder of Hammel Green and Abrahamson in Minneapolis, has been awarded the AIA Minnesota Gold Medal for his contribution to the architectural profession. Abrahamson joined

the firm in 1954, a year after Richard Hammel and Curt Green set up shop. In 1964, the business's name was changed to reflect Abrahamson's considerable contribution to its growing national reputation. Abrahamson studied architecture at the University of Minnesota before heading to Harvard for his master's degree. After graduation, he received the Rotch Traveling Fellowship to study a year in Europe. Abrahamson is the third founding principal to win the Gold Medal. Richard Hammel won posthumously in 1987, and Curt Green won in 1995.



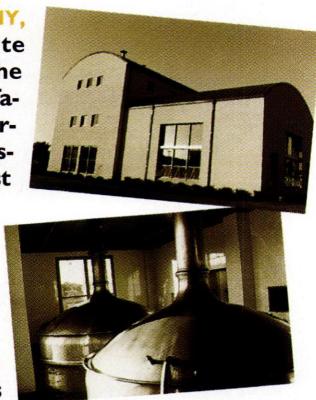
Sculpture park



WHILE MINNEAPOLIS just celebrated the 10th anniversary of the Minneapolis Sculpture Garden fronting the Walker/Guthrie complex, St. Paul is trumpeting the dedication of its new Western Sculpture Park this September. Fronting Marion Street just west of the Sears store in the Capitol area, the two-block park has turned a once-neglected field into a home for outdoor sculpture. Unlike the permanent sculpture in the Minneapolis Sculpture Garden, the Western Sculpture Park will be a venue for temporary, rotating exhibitions of pieces by local and national artists. Currently featured is work by such artists as Mark di Suvero, Dan Kainz and Melvin Smith. City landscape architect Jim Brewer designed the park.

Brewhouse

SUMMIT BREWING COMPANY, one of Minnesota's favorite microbrews, is stepping up the food-chain ladder with a new facility in St. Paul. Built on a four-acre lot overlooking the Mississippi River near 35E and West Seventh Street, the facility features a 4-level concrete brewhouse with large windows that highlight the essence of brewing, copper kettles imported from Ansbach, Germany. A two-story hospitality space invites visitors to view the brewing process and sample the product. Designed by Peter O'Brien Architecture of St. Paul, the facility also includes a 9,000-square-foot, 40-foot-high fermentation cellar constructed of concrete panels. A single-level, precast warehouse offers plenty of storage space for the kegs.

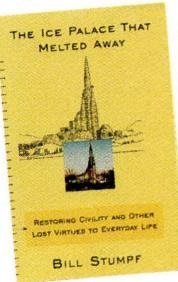


Green design

THE PHILLIPS ECO-ENTERPRISE CENTER, now under construction in Minneapolis's Phillips neighborhood, promises to be one of the "greenest" buildings of its kind in the country. Designed by LHB Engineers & Architects, the 64,000-square-foot, office-and-manufacturing facility, earmarked for the rapidly growing energy and environmental sectors, includes a number of advanced energy systems and materials that will reduce overall energy use by at least 45 percent. Unique environmental features include a ground-source heat-pump system to heat and cool offices, a heat-recovery ventilation system, high-efficiency glazing, and solar-tracking skylighting that will provide 100 percent daylighting to the entire building. The building also will generate some of its own electricity from wind and solar sources. The \$5 million project is being built by the Green Institute, a nonprofit corporation founded in 1993 to generate jobs and economic activity in the Phillips neighborhood. Completion is scheduled for April 1999.



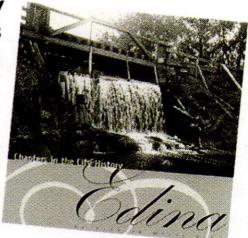
Hot off the presses



IN THE ICE PALACE THAT MELTED AWAY: Restoring Civility and Other Lost Virtues to Everyday Life, designer Bill Stumpf, the father of Ergonomic seating, examines the role of design in such diverse areas as transportation, urban planning, daily life and law enforcement. Stumpf looks at our lifestyles and daily routines to critique if design and technology are making our lives more humane. Stumpf wonders if we are losing our civility, a sense of community and even playfulness. Divided into three parts—

Things, Places and Paths of Civility—the book follows a series of personal histories and anecdotes. Stumpf, whose Aeron chair is in the permanent collection of the Museum of Modern Art in New York, lives and works in Minneapolis. *The Ice Palace That Melted Away* is published by Pantheon Books, New York.

EDINA: Chapters in the City History, by Deborah Morse-Kahn, takes readers on a 150-year pictorial history of this western suburb of Minneapolis. The 175-page history includes both familiar and never-before-seen images of Edina. Each chapter begins with an excerpt from such documents as letters, diary entries and city-council minutes, allowing the reader a peek into the past. Chapters include a range of topics, from Henry David Thoreau's visit to the city in 1861 to family life and major changes that transformed Edina from a farming village to a suburban community. Morse-Kahn is a regional historian. The book, published by the city of Edina, is available at area bookstores and specialty shops. Proceeds will benefit the Edina Historical Society.



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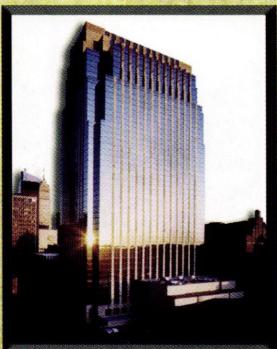
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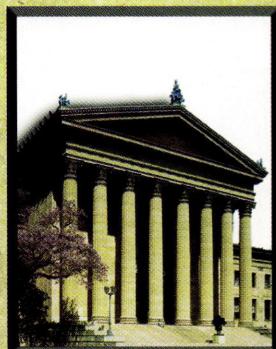
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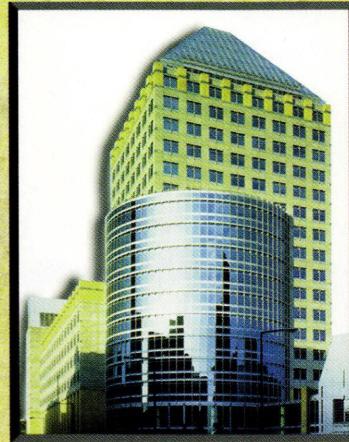
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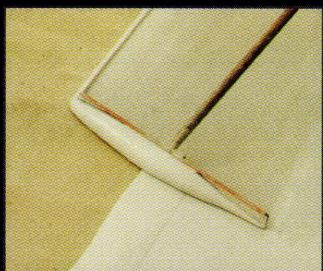
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Calendar

Ken Molan: New Work
Thomas Barry Fine Arts
Minneapolis
Through Nov. 28

The artist's subjects range from landmarks in the western United States to Knossos, Crete and Mount Fuji, Japan. His luminous vistae are complemented by architectural details created in wood veneers. For more information, call (612) 338-3656.

The Great American Pop Art Store: Multiples of the '60s
Frederick R. Weisman
Art Museum
University of Minnesota
Minneapolis
Through Nov. 29

More than 100 "multiples," intended as modestly priced, relatively expendable accoutrements for the with-it crowd, are displayed by some of the world's most prominent pop artists. For more information, call (612) 625-9494.

Morrison's Horizon
Minneapolis Institute of Arts
Through Dec. 6

This exhibition honors the Native American artist on his 80th birthday with recent paintings that extend his "Horizon Series." First making it big on the New York art scene in the 1940s, Morrison has created a series of abstract paintings and sculptures that are now represented in public, private and corporate collections. For more information, call (612) 870-3000.

Photographs by Mike Melman
Pottery by Lotte Melman
Banfill-Locke Center for the Arts
Fridley, Minn.
Nov. 21-Dec. 23

Melman, whose black-and-white architectural photographs are published in this issue, will display his work alongside his wife's creative pottery. For more information, call (612) 574-1850.



ARCHITECTS GATHER FOR ANNUAL CONVENTION

Michael Brill (top left),
 Chad Floyd (bottom left),
 Jon Pickard (bottom right),
 Carol Ross Barney (top right), and Michael Graves (center).

THE 1998 AIA MINNESOTA CONVENTION & PRODUCTS EXPOSITION KICKS OFF NOV. 30, running through Dec. 2 at the Minneapolis Convention Center. "Share The Vision" encourages architects, designers and allied professionals to participate in a series of seminars, lectures, keynote addresses and new-products exhibits. "Vision may be the single most important ingredient in any planning or design initiative," says Bob DeBruin, 1998 AIA Minnesota president. "We, as architects and planners, are uniquely qualified to create, shape and communicate vision—whether a vision for a better world, a vision for a unique place, or a vision for new and more effective ways to deliver services."

In addition to the scheduled seminars, three keynote addresses will highlight the work of some of the nation's most prominent architects.

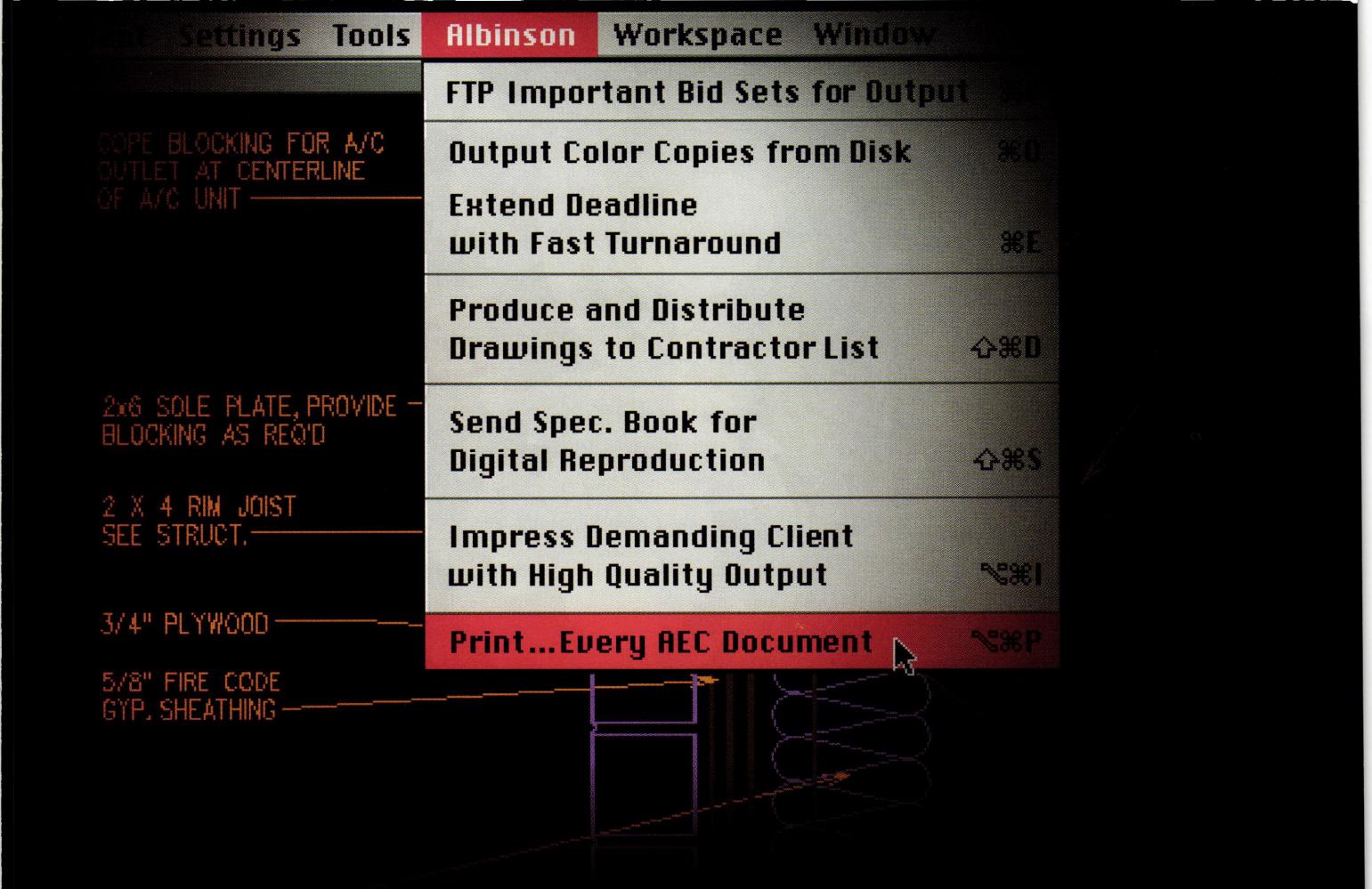
First in line is Michael Brill, speaking Monday, Nov. 30 at 4 p.m. Brill is president of BOSTI Associates, a think tank focused on effective workplace design. Brill will discuss how his Buffalo, N.Y.-based practice examines the work environment by showing how design affects individual and team productivity; how businesses are undergoing broad-based long-term changes in organizational structure; and how the concept of "new officing" is changing the way the workplace is conceived and designed.

The keynote address on Tuesday, Dec. 1 is a triple-header, with the Honor Award jurors presenting their work at 8 p.m. The jurors include Chad Floyd, a partner with Centerbrook in Essex, Conn. The 68-person firm is noted for its collaborative approach in helping clients shape their design vision and allowing staff to help run the firm. Also on the Honor

Awards roster is Jon Pickard, who established his own firm in New Haven, Conn., in 1997 after many years with Cesar Pelli & Associates. Pickard takes a civic-minded approach to his work, emphasizing the importance of place. In addition, Carol Ross Barney of Ross Barney + Jankowski of Chicago will discuss her extensive work with institutional and public clients.

Wednesday, Dec. 2 is a must-attend event for all Honor Award hopefuls as the three jurors present the winners of this year's architectural-awards submissions at 10:30 a.m. The convention concludes Wednesday with a keynote address at 2 p.m. by renowned architect Michael Graves, of Princeton, N.J. Graves, who has won more than 100 awards for architecture, interiors and product design, will discuss current and upcoming projects.

In addition to the keynotes and seminars, the convention will include a host of special events and activities. For more information, call AIA Minnesota at (612) 338-6763.



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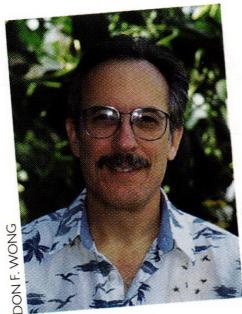
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DON F. WONG

Paul Clifford Larson

With the publication of three recent books of regional interest, Larson has become one of Minnesota's most read and respected architectural historians

In his delightful book chronicling the North Star State's embrace of its Siberian reputation, *Icy Pleasures: Minnesota Celebrates Winter* (1998), Paul Clifford Larson conveys a sense of how history adds continuity and depth to our lives; not by trumpeting the grand gesture or monumental event, but by demonstrating how our forebears lived. "Basking in the draftless warmth of a modern

All three books, published by Afton Historical Society Press, have exceeded sales expectations and garnered accolades, including several Minnesota Book Awards. The prolific Larson is fast becoming Minnesota's favorite architectural historian. In addition to his prodigious book output, Larson is also a frequent contributor to *Architecture Minnesota* and historical publications. An independent historian and consultant with specialties in architectural history, historic-building interpretation, mid-western history and exhibit curation, Larson's vitae also includes lectures and workshops at universities and associations, architectural exhibitions, local heritage and National Register site work, and a selection of consultation and design commissions.

Larson is a director of the Society of Architectural Historians-Minnesota Chapter, commissioner of the St. Paul Heritage Preservation Commission, and a member of the national Society of Architectural Historians and the Victorian Society. A native Minnesotan, whose academic training and early work was

in philosophy, Larson directed an architectural museum for several years in Quincy, Ill. He returned to Minnesota after the Afton Historical Society Press commissioned him to write the book about Johnston. The press also will publish Larson's next book, tentatively titled *A Good Deal Out of the World: The Diary of Daniel Storer. Architecture Minnesota* talked with

home or office, watching cable television above a fishing hole cut through the carpet of the latest icehouse, or shopping in the 'downtown without weather' afforded by the skyway system," he writes, "leaves the modern Minnesotan with little sense today of how far pioneering spirits had to stretch in order to draw pleasure from their icy solitude."

Stretch they did, as the book demonstrates, thus enhancing readers' understanding of the fortitude and enthusiasm that inspired the state's first ice palaces and Winter Carnivals. Similarly, during warmer months, our forebears' romance with Minnesota's "10,000 lakes" spawned summer houses in a range of types and styles, an ongoing love affair Larson chronicles in another book, *A Place at the Lake* (1998). In a third book, *Minnesota Architect: The Life and Work of Clarence H. Johnston* (1996), Larson celebrates the St. Paul architect who chose the stability of a hometown practice over fame in larger arenas and who designed more buildings than any other figure in Minnesota's history.

Interview By Camille Lefevre

Larson about how he selects his topics, his passion for history, and the role history plays in the lives of contemporary Minnesotans.

You have a gift for plumbing a range of historical topics, some related to architecture, some not. How has your idea of history developed over the years?

I'm certainly a regionalist. I've always been interested in the cultural and intellectual history of the area I'm living in. Architecture gives me something to put my hands on, a tangible entry into the history of an area. I'm interested, obviously, in documentary research, but in support of some kind of material culture. We have as much to learn from what people make and collect as what they chose to write down or memorialize in pictures. Still, the photograph is a major source of information about objects that are gone, like ice palaces. The nice thing about focusing on architecture is that there are always intriguing artifacts.

Up until *Icy Pleasures* you'd been focusing on architectural topics. Was this cultural tangent deliberate?

I actually developed the last two books [*Icy Pleasures* and *A Place at the Lake*] as a pair to celebrate the things Minnesota is best known for: harsh winters and lakes. I wanted to get into other kinds of material culture. I wouldn't have been interested in doing a history of winter celebrations if they hadn't produced such wonderful objects, like the ice palaces, the toboggan runs, the snow sculptures. Also, these objects had such incredible local flavor to

Continued on page 48



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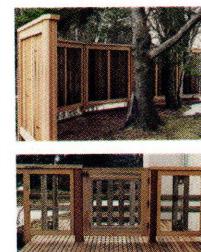
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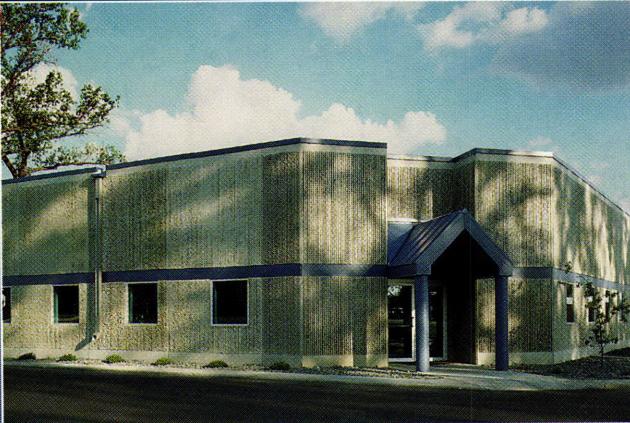


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Cities are the foundation of our civilization. They bind us with shared cultural identity and purpose. Throughout most of recorded history, though, cities have played an ambivalent role in our psyche, revered as places of high culture and refined civilization while reviled as breeding grounds of vice and crime.

URBAN PLEASURES

At the beginning of the 20th century, America was essentially an agrarian society that left the farm for the city. After the Second World War, we abandoned the urban core on the newly paved highways for the suburbs. Only recently have we refocused on the city core, rebuilding after the social upheavals of the '60s and '70s. America seems to be constantly rebuilding and reinventing itself. Urban critics often complain that American cities lack history; the bulldozer levels city blocks for new construction before the paint has dried on the previous construction.

The value of a city is not whether it's old or new, but how well it functions. We love Paris because of the beautiful older architecture—spared from the ravages of war—but we return because of the urban experience that transcends architecture. Paris is a city of infinite pedestrian pleasures and assets. In Paris, strolling up the Champs-Elysées or lingering over espresso at a Left Bank cafe, watching the world go by, is an afternoon well spent. Across the English Channel, London, rebuilt after the Second World War, lacks much of the historic streetscape of Paris but more than amends itself in its bustling, shoulder-to-shoulder street life. London's big-city energy leads from the well-trod paths of Piccadilly Circus and Leicester Square to the colorful storefronts of Carnaby Street. Tourists throng to Covent Garden Piazza, but just around the corner a whole new set of urban surprises await.

Certainly many of our great American cities offer pedestrian excitement of urban discoveries, from New York and Boston, to Chicago, Washington, D.C. and San Francisco, among others. But with our wipe-the-slate clean mentality, we too often sap life from the street with faceless, internalized architectural development in the name of urban renewal. The Twin Cities are as guilty as any city of ignoring the pedestrian. Granted, we have a wonderful park system with Minneapolis's Chain of Lakes and St. Paul's downtown plazas. Residents up north have Duluth's renewed walkways along Lake Superior. Too, often, though, we have no choice but to drive to these pedestrian respites, get out of our cars, walk the foot paths, and then get back in our cars and drive home. Gaping holes in the urban turf do not allow us to walk block after block uninterrupted. There are too many surface-parking lots and strip malls breaking the urban wall.

Minneapolis has an active downtown for a midsize, midwestern city. Housing construction is on the up-swing, office development is accelerating, the renovated historic theaters on Hennepin Avenue are filling seats, yet we still must stick to a few well-chosen streets to experience bustling street life. Why harp on a moot point? But my fantasy would be to dismantle all those downtown skyways connecting office buildings and encourage businesses to return to the streets, filling up storefronts on ancillary streets off Nicollet Mall and Marquette Avenue, maybe even taking up residence in a few alleyways as a touch of urban surprise. Sure, skyways protect us from mid-January temperatures, but so do down coats and scarves.

New Urbanism often has been criticized for tacking on nostalgic pastiche, creating precious fantasy neighborhoods based on tenuous yearnings for picket fences, front porches and summer nights sipping lemonade on the front-yard swing. But New Urbanism's emphasis on the pedestrian streetscape is wise thinking that we need to apply to all future urban development.

We've spent a great deal of time scaring pedestrians from the street. Urban design needs to do more to lure those same pedestrians back the street. Big or small, American cities will be better for considering the urban pleasures of the pedestrian experience.

ERIC KUDALIS



A police precinct station in south Minneapolis sets its sights on the community

By Eric Kudalis



esigning a building that is both open to—yet protected from—the community may seem a contradictory mission. Yet this dichotomy found a seamless resolution in the new Fifth Precinct Police Station, designed by Julie Snow Architects, at 31st Street and Nicollet Avenue in South Minneapolis.

Snow has fashioned her career on designing buildings that are open, airy and connected to the outdoors and community. In many of her most renowned projects—from Phillips Plastics Short Run Division to Origen Center and QMR Plastics—she has taken the decidedly unsexy industrial building type and turned it into a pleasant and inspiring work environment.

The Fifth Precinct Police Station is an industrial building of another sort, in which the industry is community protection. Julie Snow worked with two clients on the project: the City of Minneapolis police department and south Minneapolis's Lyndale community to design a facility that supports both police functions and community services. The facility represents fresh thinking about policing; it's no longer us against them. The precinct station clearly projects the image that the police and community are working together.

The Fifth Precinct Police Station in south Minneapolis is designed to be open to the neighborhood yet protected from potential violent acts. The community room (opposite) is a glass cube set atop a raised platform at the corner of 31st Street and Nicollet Avenue. The brick-clad police-operations center (above) stretches south along Nicollet. Bullet-resistant windows are surrounded by aluminum panels. A plaza (below) fronts the community room.



This sense of shared responsibility is reflected in the building as an unofficial gateway to the neighborhood. “The community clearly didn’t want a fortress-like building,” says Snow, aware of the grim architectural precedent set by many police facilities, as well as some of the neighboring commercial buildings. Yet the building

still needed to protect the protectors, the police themselves who can be targets of violence.

To meet both community and police needs, Snow divided the 22,000-square-foot, L-shaped building into two sections on its one-half-block site. A cube-shaped, glass-and-brick community room sits atop a raised concrete platform along 31st Street. A glassy, one-story public corridor, also raised atop the platform, connects the community room to the brick-clad, rectangular police-operations center that stretches southward along Nicollet Avenue.

Snow addressed safety issues by raising the community room and public corridor above the sidewalk grade to prevent cars from crashing into the building as an act of vengeance. The raised platform assists in the surveillance of the intersection. Yet she disguised the platform as a public plaza, which draws residents toward the building at the northwest corner of 31st and Nicollet. The raised plaza creates an emotional cushion; just being higher feels safer than being on grade.

Visibility ensures safety, as well. The building is designed with openness in mind; police





DON F. WONG

The community room (right) looks down 31st Street, the neighborhood's gateway to Minneapolis's Chain of Lakes to the west. Cross-bracing (above) reinforces the window walls while a reverse kingpin steel-truss system (right) supports the roof. The front desk (opposite) is raised above the floor in the public corridor to provide clear surveillance outside. The corridor links the cube-shaped community room to the rectangular-shaped police-operations center (plan).





can see out and pedestrians and community members can see in. The front desk, stationed in the corridor for instance, perches on an 18-inch riser to offer a bird's-eye view to the streets. The community room is essentially a glass cube that looks down 31st Street, the neighborhood's parkway to Minneapolis's Chain of Lakes a couple miles to the west. A reverse kingpin steel-truss system supports the ceiling while maintaining clear-span views. Lit at night, the room is a neighborhood beacon. The police-operations wing, sidestepping brick-box monotone, overlooks Nicollet Avenue through a band of bullet-resistant windows framed by stainless-steel panels.

Daylight enhances a straightforward, utilitarian interior that houses—in addition to the community room—administration functions, offices, consultation rooms, lounge, work-out room, sleeping quarters and storage. Light wells on the west side of the building brighten lower-level rooms including the lounge, which is positioned opposite a steel staircase surrounded by translucent panels that allow additional light from the street level to filter in.

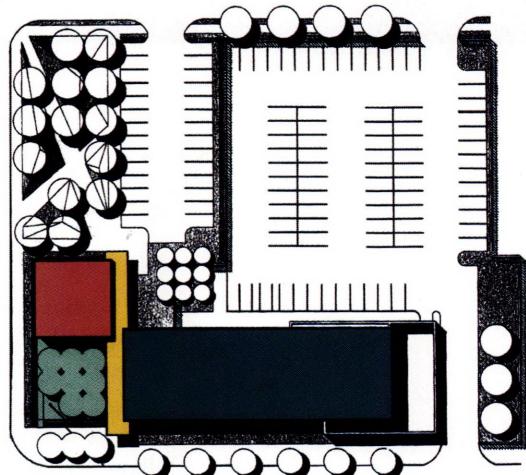
Community members suggested that the building reflect a Prairie School precedent established by such nearby buildings as a Purcell and Elmslie church from the early 20th century, and a recently constructed transitional women's shelter. Well, Snow is not exactly one to mimic styles. Her architecture is strongly rooted in modernist principles. Yet since its completion, the building has satis-

fied the community's yen for the Prairie School. Snow notes that the building's flat roof form and low-slung horizontal massing is compatible to the Prairie School style. The architectural spirit, however, is truly modern—not stylistic. The station makes strong use of a minimal material palette on a modest budget. Snow accentuated the sand-molded brick façade along the community

room by creating panelized bays trimmed in steel, and she further articulated the corners with recessed steel I-beams. From the community room to the police wing, the brick anchors the building firmly in the neighborhood, yet the glass and thin metal roof lighten the appearance.

Police are empowered to protect and serve. The Fifth Precinct Police Station, with its community-focused design, clearly says that policing is a community-based effort involving mutual respect between police and residents. Far from being a fortress, the building sends a welcoming message to the public.

Fifth Precinct Police Station
Minneapolis
Julie Snow Architects, Inc.



LEGEND

- PLAZA
- CORRIDOR
- COMMUNITY ROOM
- POLICE FACILITY



Information highway

avid Graham of Elness Swenson Graham Architects in Minneapolis calls the recently completed Imation Discovery Technology Center "a machine to drive technical innovation."

High technology was certainly at the forefront of the architect's design inspiration. Imation Enterprises, Inc., a \$2 billion-a-year, 9,000-employee spin-off of 3M, develops and manufactures a variety of products and services for the information and image management industry. With facilities throughout the country and world, the company decided to build a flagship-headquarters campus on a 132-acre site in Oakdale, Minn., just east of St. Paul. ESG entered the scene several years ago when the company was asked to participate in the remodeling of two existing brick-clad buildings on the site, as well as design a new 68,000-square-foot Pioneer office building. That initial design commission led to an overall corporate master plan that positions a 437,000-square-foot, research-and-development facility, called Discovery Technology Center, at the center of this rolling campus of natural features.

The four low-rise buildings eventually will house up to 1,800 employees within 625,000-square-feet of space throughout the corporation's different divisions and departments. The buildings stretch horizontally along the site, all clad in the same handsome

iron-spot brick used by the two existing structures. Yet where the existing buildings are functional but architectural-uninspired, the Pioneer building and Discovery Center reach for a higher design goal, while respecting a tight budget and fast-track schedule.

ESG has been continuing to establish a stronger architectural design identity since branching off from BRW, Inc., several years ago. Graham says that he wants the firm to pursue more design-forward projects, and he sees the Discovery Center as the linchpin in that mission.

The architectural team conceived of the Discovery Center as three separate 4-story, research-and-development boxes, or "pods," with a 5th-floor penthouse on each for technical equipment. The brick-clad, concrete-frame pods are linked to each other by curvi-



DANA WHEELOCK

A corporate headquarters expresses the high-tech nature of the business at hand while encouraging office-wide communication



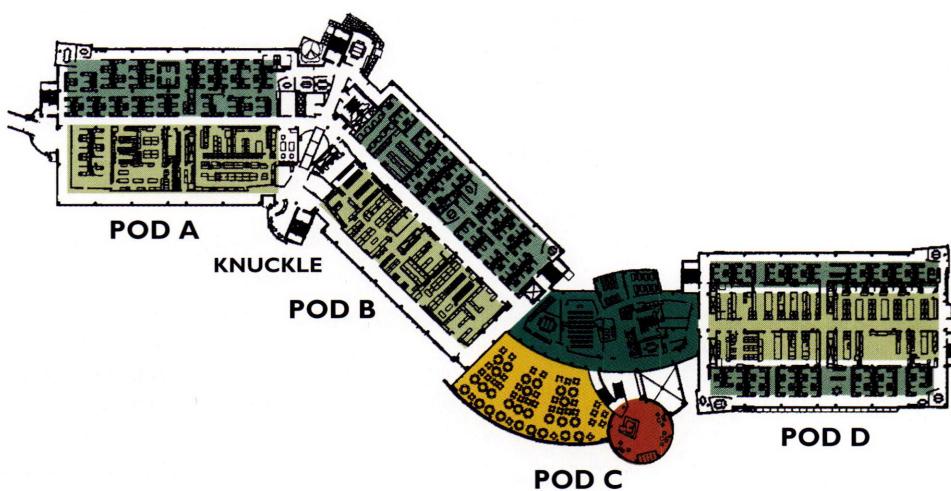
DANA WHEELOCK

linear "knuckles," sheathed in contrasting glass and aluminum. Aluminum-clad conference rooms, angling outward at the corners, further break up the boxes. A metal skyway connects the Discovery Center to the adjacent Pioneer building and the two remaining campus buildings.

Graham says that the design intent was to promote interaction between employees and researchers. Here the interior theme is openness. Discovery's focal point is the customer-service and support area, a soaring 2-story-high, drum-shaped rotunda at the main entrance that links two of the three

Pods. The rotunda leads to the employee cafeteria, technology-resource library, training facility and conference rooms. Corridors lining the periphery of the three R&D pods intersect with public spaces, from the cafeteria and rotunda to smaller gathering spaces offering such amenities as seating ar-

A curving rotunda (opposite) leads into the Imitation Discovery Technology Center, which features three research-and-development pods (plan below) connected by a "knuckle" at one end and the cafeteria (shown as pod C and above). Interior circulation runs along the periphery, fostering easy interaction between the different divisions and pods.



LEGEND

- OFFICES
- LABS
- CAFETERIA
- ROTUNDA
- CONFERENCE



to dry labs or office spaces when necessary. In the rotunda, visitors view the steel structural-support and concrete-slab framing as acoustical clouds pull away at the edges. The cafeteria derives much of its panache from the exposed steel-truss ceiling. In other areas, the visual detailing is constantly changing as walls, partitions and acoustical clouds angle outward and upward, and color schemes of saturated yellows, blues and salmon shift to define new spaces. Along coffee

DANA WHEELOCK



DANA WHEELOCK

The interior is designed with openness in mind. The linking knuckle (top) is a communal space that encourages employees from different divisions to mingle. Such features as a coffee bar and seating establish a relaxing setting. Conference rooms (above) are visually open, as are labs and offices. The cafeteria (right) is the primary link between research-and-development pods. The architects reveal much of the building's structural bones in the curving rotunda (opposite).

eas and coffee bars that encourage employees to collaborate. This quick-and-easy interior pedestrian connection between the three pods fosters a corporate-wide awareness of employees' work and responsibilities. Divisions are not walled off; employees can look into other departments as they pass along corridors. And where functions are walled off, such as wet labs or conference rooms, windows offer views.

Perhaps because the facility focuses on technology, the architects, too, focused on the facility's construction technology by revealing its mechanical and structural bones in key places. Dropped acoustical "clouds" within conference rooms and public spaces help define areas without disguising the building's guts. Partially exposed ceilings and flexible mechanical and electrical systems within the research and office pods allow these spaces to quickly change from wet labs

bars, such materials as concrete columns, metal handrails and maple finishes add further visual texture.

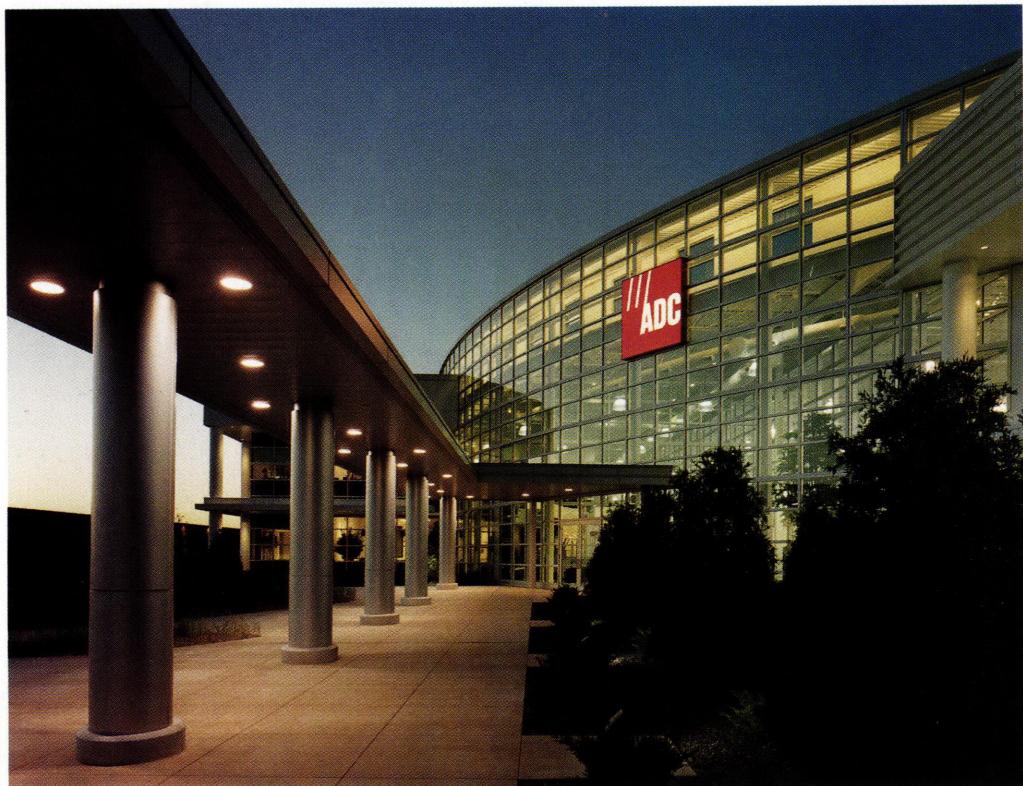
The linked-pod design easily lends itself to expansion as Imation's business increases. Elness Swenson Graham has designed a building with room for Imation to grow. **E.K.**

Imation Discovery Technology Center
Oakdale, Minn.
Elness Swenson Graham Architects, Inc.



DANA WHEELOCK





Filled with light and air, a manufacturing facility takes a fresh approach to production

T Visible labor

The ADC Telecommunications manufacturing facility in Shakopee, Minn., represents a new wave of thinking about designing industrial architecture. We often associate manufacturing plants with being dark, sooty and noisy. ADC's old facility in Bloomington, Minn., certainly fit that billing with its low ceilings, lack of windows and bunkhouse-style design. The new plant, designed by RSP Architects of Minneapolis, is a bright and airy contrast to that old order.

ADC, which researches, develops and manufactures products for the telecommunications industry, took a democratic approach to planning its new 288,000-square-foot home. The company wanted to eliminate the division between manufacturing and administrative functions, and thus increase the sense of shared goals between the different divisions.

"We wanted everyone to be aware of what this facility is about—manufacturing," says Tom Bahe, operations manager. Fostering awareness meant increasing visibility and physical contact between the divisions. "Everyone enters through the back and thus has to walk through the manufacturing portion, whether you're a Vice President or on the production line," Bahe continues.

The architects smoothly divided the facility between a single-level 210,000-square-foot manufacturing plant, and a 2-level, 78,000-square-foot administrative and research-and-development wing. A full-height glass wall slices through the center, visually

connecting the two halves. The entrance lobby is a soaring 2½-story, glass-lined space that instantly introduces visitors to the facility's contrasting portions. On one side is the glass wall looking into the manufacturing plant; on





the other side are glass-walled conference rooms and executive offices overlooking the lobby and plant. Visitors immediately recognize what's in the works.

Mike Kraklau and Terry Wobken of RSP note that they looked to early modernist German factory design that combined steel-and-glass construction to foster a sense of openness and lightness. Locally, the team needed to look no further than a series of award-winning manufacturing plants designed by Julie Snow, who applies many of the same principles of visual openness.

The plant—sectioned off between sheet-metal stamping, plastic-injection molding and screw machining—is remarkably clean, neat and bright. Steel framing and concrete floors are washed in white, and clerestories and window walls keep the inside attuned to the outside. Mechanical systems that feed into the heavy machinery are relegated to the basement to avoid the visual clutter of stacked materials alongside equipment and an un-

sightly network of cables and tubes hanging from the ceiling. Yet the basement is surprisingly clean and bright, too, thanks largely to light wells running the length of an outer wall.

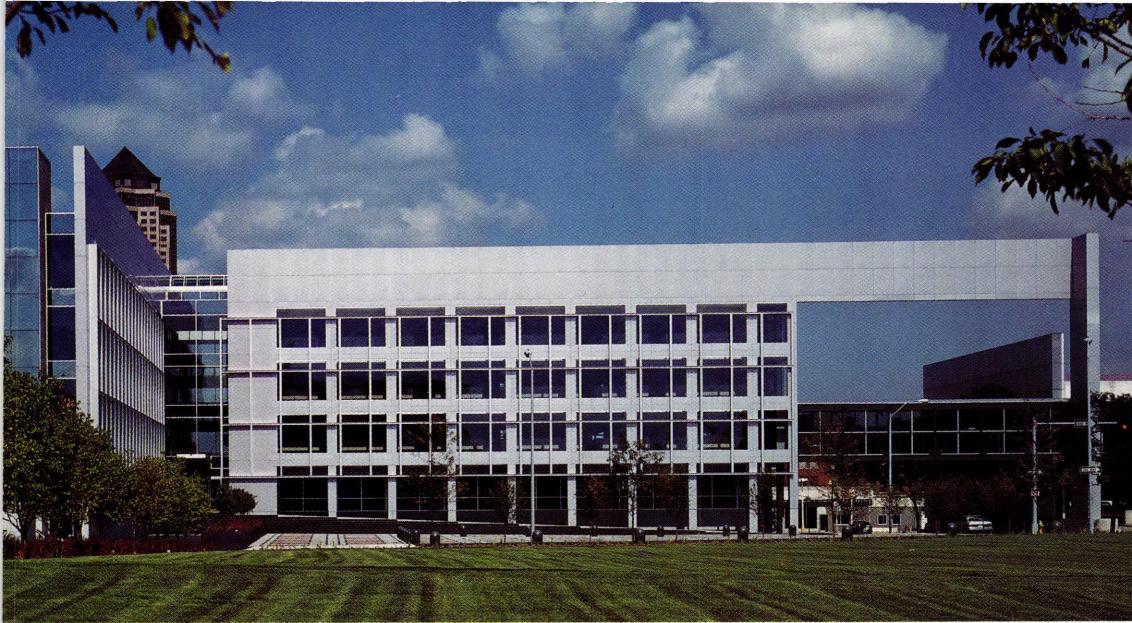
Because the equipment requires ongoing maintenance, the architects designed the facility to be as maintenance-free as possible. Building materials are no-frills and sturdy. A patterned lobby floor alternates between aggregate concrete and smooth concrete, and the concrete-block walls are coated with synthetic material to add texture. The exterior is clad in aluminum over a concrete frame. A curving glass wall and aluminum-clad colonnade sets the building apart from its generic, concrete-block neighbors in the suburban industrial park.

The neighbors should take note.

E.K.

The ADC Telecommunications research-and-manufacturing facility was designed to be visually open with its curving glass wall (opposite top). Inside, the architects dismantled the visual division between manufacturing and management with a glass wall slicing down the center (above and opposite bottom).

**ADC Telecommunications
Manufacturing Facility**
Shakopee, Minn.
RSP Architects, Ltd.



An Iowa corporation looks both internally and externally in designing an addition



The addition's L configuration opens toward the existing campus across Locust Street while forming a plaza (opposite) that serves as the main corporate entrance. The west aluminum-clad façade (above) extends over Locust street, tying the campus together as well as creating an urban arch marking an unofficial entrance into downtown Des Moines. The south façade cuts through the atrium and extends toward the proposed urban park (below) on the east side of the building.



Urban citizen

Des Moines, Iowa, as with many small to midsize midwestern cities, is grappling to maintain and sustain its urban core. While some cities have unveiled such destined-to-fail, urban-renewal schemes as festive retailing (witness Minneapolis's Riverplace and St. Anthony Main), Des Moines has taken a different approach. Bypassing the quick fixes and bright lights of themed entertainment complexes, the civic leaders of this city of 193,000 have returned to the roots of sound urban planning by proposing a six-block-long linear park to encourage development along the primary downtown corridor between Locust Street and Grand Avenue. Each block, dotted with underutilized buildings west of the downtown core, will be developed individually as private developers step in with project proposals along Locust and Grand.

While this incremental park development may take a decade or more to reach fruition, the first link is already completed with a flower garden and rolling lawnscape fronting the eastern side of Meredith Corporation's recently completed addition to its corporate headquarters. Meredith, a publishing and media company best known for *Better Homes & Gardens* and other titles, has been a long-time downtown resident. Yet its architectural and urban profile has been somewhat low-key, perhaps because it's just a nudge outside the downtown core on the western edge.

Meredith intends to change that low profile with this 180,000-square-foot addition by addressing urban-design issues, corporate-wide identity and energy-efficiency goals. The corporate campus has grown steadily since the early 1900s. A series of additions over the

decades increased square footage but lacked aesthetic cohesion. Not until the late-1970s did Meredith identify its architectural image when it hired Charles Herbert and Associates of Des Moines to unify the disparate and utilitarian buildings with a handsome glass-and-aluminum façade. The new skin visually sets apart Meredith's landmark Georgian-inspired brick tower, establishing it as a corporate architectural icon. The

company, since outgrowing its facilities, has stretched across Locust Street with a recently completed four-level, L-shaped addition, once again hiring the same design team, led by Carl Lewis, now a partner with Herbert Lewis Kruse Blunck Architecture, the evolution of the original firm.

HLKB returned to the source of its inspiration, designing the new piece with architectural coherence and unity in mind. Opening the L configuration toward the existing complex across Locust, the architects created an exterior plaza that stands as a main entrance to the entire headquarters. Because Locust Street is the primary downtown arterial leading from Meredith toward the State Capitol, the plaza also serves as a civic space, a welcoming addition to the streetscape. The addition's glass-and-aluminum skin reflects the late-'70s ren-





vation; but it, too, reaches out to the community. The architects extended the western façade over Locust Street, tying two blocks together with a squared-off aluminum arch that announces an unofficial entrance into downtown. Along the L-shape's outer perimeter, whose north elevation comes flush with Grand Avenue and whose east elevation frames the proposed gateway park, the architects applied less costly precast that nonetheless relates well to the scale and fenestration pattern of the original brick-and-stone Georgian building. A 230-foot skyway connects the addition to the existing complex.

Aside from addressing the urban context, Meredith initiated various energy-saving technologies. HLKB worked with The Weidt Group of Minneapolis to devise a number of strategies that maximize use of one of our most valuable and cost-efficient resources: daylight. David Ejjadi of The Weidt Group, which devotes approximately 50 percent of its practice to energy and environmental-design

consultation, says that "the big energy factor for a building of this type is how you harvest light." For Ejjadi, that means monitoring how much light gets into the building and how

that light is internally directed. "The value is in shading the building at key spots and softening heat and light gain," he says.

Ejjadi says that most of the addition has a deep, articulated façade of vertical and horizontal fins rather than the typical 6-inch veneer found on many corporate buildings. That articulation lent itself to a number of different fenestration treatments, depending on the orientation and exposure, with light shelves that bounce light deep into the interior and sun shades that control entering light. The south façade, for instance, features a grid-pattern screen that projects outward to soften the daylight. Fenestration treatment on the shadier northern façade is less pronounced.

Among the more innovative interior-design decisions is the placement of private offices and conference rooms at the center of the building, leaving the sun-filled perimeters as light wells that illuminate the open-office



FARSHID ASSADI

floors, thus reducing the need for artificial lighting by 15 percent, according to Ejjadi. In addition, lower office-system modules invite more light to spill into the work stations. Light-sensitive monitors regulate artificial illumination depending on the exterior conditions.

"On very gray days, 85 percent of the lights may be on, but you make up for it on bright days," Ejjadi says. Overall, the energy-saving design features have reduced energy consumption by 30 percent from conventional office-building design, according to the architects.

Rather than paying lip service to urban-design and energy-saving issues, Meredith Corporation has taken a proactive stand. The media company's new addition not only serves its corporate culture, but it serves the larger community as well. Meredith has made the first move in an ambitious revitalization proposal for downtown Des Moines. **E.K.**



A corner seating area (above) takes advantage of natural light flooding the interior. In the exterior background is Meredith's landmark Georgian tower. The light-filled atrium (opposite) looks toward downtown. Interior bridges (left) connect spaces. Meredith's addition (plan below) is at the western end of a proposed six-block urban park; the company has developed the first segment of that proposal.

Meredith Corporation Addition

Des Moines, Iowa

Herbert Lewis Kruse Blunck

(Architect)

The Weidt Group

(Daylighting and Energy Design)





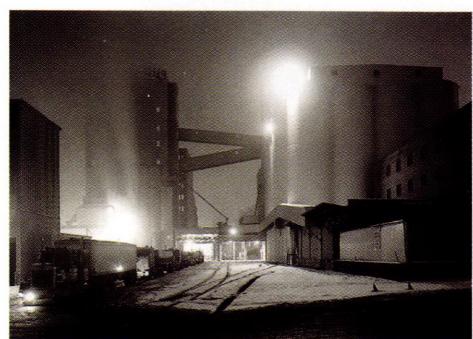
PHOTOGRAPHS BY MICHAEL MELMAN

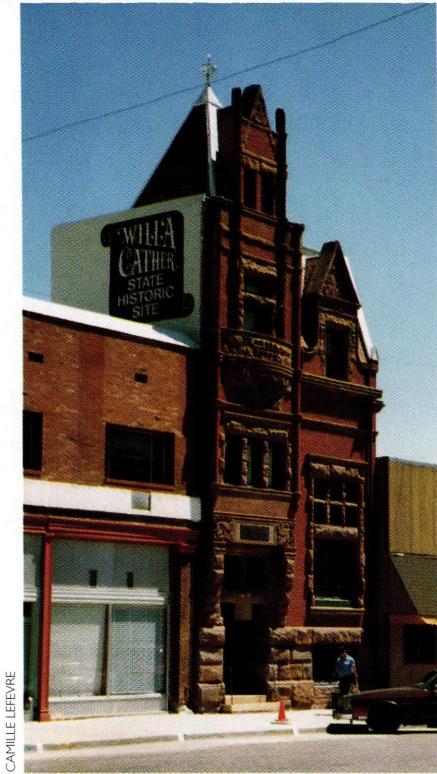
Industrial Winter

Michael Melman, trekking out in the predawn silence, captures winter's grip on the gritty sites of the region's industrial history.

Photos this page: Allen-Bradley Co., Clock Tower, South Milwaukee (top); Soo Line Bridge, Northeast Minneapolis (right). Photos opposite page: (top left, clockwise) University of Minnesota, Southeast Steam Plant, Minneapolis; Soo Line Shoreham Yards, Northeast Minneapolis; Pillsbury "A" Mill, Southeast Minneapolis; Soo Line Shoreham Yards, with MacMillan Elevator in background, Northeast Minneapolis.







CAMILLE LEFEVRE

“Place is security,
space is freedom:
we are attached to the one
and long for the other.”

—Space and Place:
The Perspective of Experience
Yi-Fu Tuan

The home of the J.L. Miner family (right), was the inspiration for the Harling Home in *My Antonia*. The house's clover-leaf, cut-out detailing also is found on Cather's childhood home (opposite), built in 1879. Cather lived there from 1884 to 1904. The Farmers' and Merchants' Bank Building (above) was built in 1889 by the man who became the prototype for Captain Forrester in *A Lost Lady*. The building now houses the Willa Cather Historic site and is owned by the Nebraska State Historic Society.

Red Cloud, Nebraska

Willa Cather looked no farther than her hometown to find inspiration for her fiction

By Camille LeFevre

Since the earliest Europeans first settled the Great Plains, we have never stopped struggling with the physical realities and psychological impacts of open space. The vast, great middle of our nation is a landscape of contradiction, as the vernacular suggests: breadbasket of the world, the Great American Desert; a democratic utopia, a closed frontier; the fruited plain, America's Serengeti.

Many pioneers, and those who recorded their endeavors, loved the prairie for the sense of possibility it aroused in them, a feeling as expansive as the prairie itself. But they also yearned to divide, plow, cultivate and build upon the land in order to create a more human-scale sense of place. No one was more accomplished in capturing the poetry of that struggle than writer Willa Cather (1873-1947). To visit Cather's hometown of Red Cloud, Neb., and its prairie environs, is to experience firsthand the common places and open spaces she so eloquently portrays in her writings.

The Cather family moved from Virginia to Red Cloud (located in Webster County) in 1883 when Willa was nine years old. She graduated from high school in Red Cloud and attended the University of Nebraska-Lincoln for five years. Cather then moved to New York City where she lived the rest of her life; but she regularly returned to Red Cloud until 1931. Her time spent there as a youth was the most formative in her life.



"This country was mostly wild pasture and as naked as the back of your hand," Cather wrote about the Nebraska prairie. "I was little and homesick and lonely and my mother was homesick and nobody paid any attention to us. So the country and I had it out together and by the end of the first autumn, that shaggy grass country had gripped me with a passion I have never been able to shake." As a result of this passion, many of her novels and short stories, including the Pulitzer Prize-winning novel *One of Ours*, are set (entirely, or in part) in Red Cloud and the environs of Webster County.

Cather disguised Red Cloud as Hanover (*O Pioneers!*, 1913), Black Hawk (*My Antonia*, 1918), Sweet Water (*A Lost Lady*, 1923), Haverford (*Lucy Gayheart*, 1935) and Moonstone (*The Song of Lark*, 1915). "Seen from a balloon, Moonstone would have looked like a Noah's Ark town set out in the sand and lightly shaded by gray-green tamarisks and cottonwoods....the frail, brightly painted desert town was shaded by the light-reflecting, wind-loving trees....," Cather wrote in *The Song of the Lark*.

"The long street which connected Moonstone with the depot settlement traversed in its course a considerable stretch of rough open country staked out in lots, but not built up at all, a weedy hiatus between the town and the railroad," Cather continues. "When you set out along this street to go to the station, you noticed that the houses became smaller and farther apart, until they ceased altogether, and the board sidewalk continued its uneven course through sunflower patches, until you reached the solitary, new brick Catholic Church."

The church, the railroad depot, even Cather's childhood home and her neighbors' houses appear, often thinly cloaked, in her fiction. Many of these structures still stand in Red Cloud, and have been restored and preserved by the Willa Cather Pioneer Memorial and Educational Foundation. Beginning in 1955, the foundation collected personal letters, artifacts and history connected to Cather's life and art. The foundation also acquired seven buildings and sites that played significant roles in her writings. In 1978, the entire collection, including the properties, was deeded to the State of Nebraska to be administered by the Nebraska State Historical Society.

Today, the foundation maintains an art gallery, a bookstore and a quarterly newsletter, sponsors seminars on Cather and provides guided tours of "Cather Country." Visitors may also take a self-guided walking tour of Red Cloud, which includes Cather's childhood home, the Burlington Depot, the Harling Home (the home of the Miner family in *My Antonia*), the Rosen House (featured in the short story "Old Mrs. Harris"), the Webster County Court House (the setting in *One of Ours* for the trials of German immigrants during World War I), the Methodist Church (described in *My Antonia*), the Moon Block (called the Duke Block in *The Song of the Lark*), and the Farmers' and Merchants' Bank (the fourth governor of Nebraska, who helped erect this building, was the prototype for Captain Forrester in *A Lost Lady*).

Cather's home, where she lived from 1884 to 1904, is of special interest to aficionados of the writer and her writings. In *The Song of the Lark*, she describes the house: "They turned into another street and saw before them lighted windows; a low story-and-a-half house, with a wing built on at the right and a kitchen addition at the back, everything a little on the slant—roofs, windows and doors."

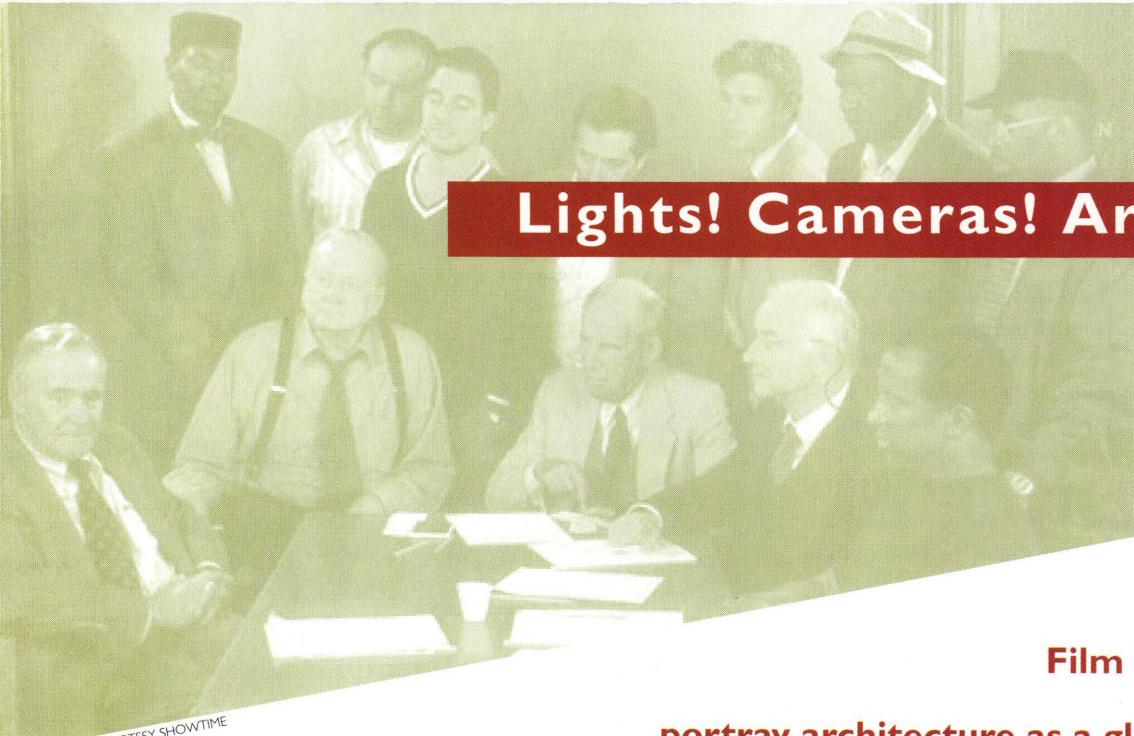


Built in 1879 and rented by the Cather family, the house includes an attic room Cather was allowed to transform into "a room of her own," as English novelist Virginia Woolf would have called it. Like her character Thea in *The Song of the Lark*, Cather "papered the room, walls and ceiling, the same paper, small red and brown roses on a yellowish ground." When Mildred Bennet, cofounder of the Cather foundation, acquired the house in the 1950s, the attic had been sealed off, unused for years. When the attic was finally reopened, there was Cather's room, rose wallpaper and all, just as she had left it.

The people, buildings and town of Red Cloud were Cather's point of reference on the prairie, as well as fodder for her fiction. And while she triumphed the tenuous human settlement of the land, through farming and the construction of small towns, she celebrated the unfettered prairie landscape in her novels, as well. Five miles south of Red Cloud is the Willa Cather Memorial Prairie, a 640-acre, mixed-grass prairie owned and managed by The Nature Conservancy-Nebraska Chapter—one of only three native-prairie sites left in Webster County. Here, visitors can experience a sense of the grandeur that was once the North American Prairie.

More than a colorful backdrop in Cather's books, the prairie was an animate landscape in which the tragedies and triumphs, passions and disappointments, lives and deaths of Cather's characters were realized. Truth be told, her descriptions of Webster County's prairie are the most sublime in her books. In *My Antonia*, she writes: "As I looked about me I felt that the grass was the country, as the water is the sea. The red of the grass made all the great prairie the color of wine-stains...and more than anything else I felt motion in the landscape; in the fresh, easy-blowing morning wind, and in the earth itself, as if the shaggy grass were a sort of loose hide, and underneath it herds of wild buffalo were galloping, galloping...."

For more information on Red Cloud, contact the Willa Cather Pioneer Memorial, 326 N. Webster, Red Cloud, NE 68970; (402) 746-2653. Or visit the website at www.willacather.org.



Lights! Cameras! Architects!

By Todd Willmert

Film and television often
portray architecture as a glamorous profession
without showing what architects actually do for a living

That first and foremost film architect, *The Fountainhead*'s Howard Roark, is a measure for over-the-top artistic sensibilities, an idiosyncratic loner where every brick joint was a matter of architectural integrity. The architect on TV's "Mr. Ed," Wilbur Post, possessed a different sensibility, one permitting him to converse with his pet horse while working in his barn-studio. In between these film and TV architects, a range of architects have been portrayed—all without the profession or its practice being realistically illuminated.

Fearless's architect, the good Samaritan plane-crash survivor, is an architect-hero like Roark, yet his professional work is of no consequence to the film. *Sleepless in Seattle*, *The River Wild*, *Indecent Proposal* and *Housesitter* featured sensitive architects, quite unlike Ayn Rand's stereotypical protagonist. Architect characters in *Jungle Fever*, *Hannah and Her Sisters* and *Intersection* were preoccupied with their social agility, concerns well below Roark. This spate of recent films does not inform viewers about architecture. One can't consider them architecture films, other than as reactions to *Fountainhead*'s hyperbole.

The plight of TV architects is worse. Such recent sitcoms featuring architects as "Chicago Brothers" and "Partners" never caught on. Blondie's endearing Dagwood was always bumbling, as was "Mr. Ed's" Wilbur. Neither seemingly engendered much client faith. Similarly, who could work effectively in a house filled with six kids, as Mike on the "Brady Bunch" did? At least his talents shined in the siblings' shared bathroom, one with doors for either sex. The profession of "Family Ties's" Elyse Keaton was irrelevant to her character, architecture simply a "liberal" field, a foil to conservative son Alex. At least she was a "designing woman," demonstrating that females are not only interior decorators.

TV and film architects are not—as most are in real-life practice—generalists coordinating disciplines who happen to be designers as well; the architectural profession is only coincidental to the drama. This is not to say that lawyers—a profession predominate in TV and film—do not have quirky characters or are entirely accurate, but at least there is a sprinkling of reality, with office life and practice central to the dramas. Of course, architectural

studios "enjoy" as much tension, drama, heated debate and strife as any law firm, a fact not yet made manifest by producers.

Ironically, a television play and movie from the mid-1950s, recently remade by Showtime, produced the most interesting film architect—juror #8 in *12 Angry Men*. In this jury-room drama, an architect holds out for discussion. The 11 others want to get to a ball game or simply escape the dingy, sweltering jury room, but #8 has doubts about the guilt of the young man on trial. Character notes describe #8 as "a quiet, thoughtful, gentle man. A man who sees many sides to every question and constantly seeks the truth. A man of strength tempered with compassion."

Number 8 uses these traits to effectively convince fellow jurors that there is reasonable doubt. Witness to the whole debate is the jury room, a central "character" in *12 Angry Men* where the film transpires. It is an observation point for the Woolworth Building, which the architect notes, yet beyond this, the room lacks qualities conducive to reasoned debate. Walls and ceiling are covered with years of grime, and most importantly, the room lacks air-conditioning, a point re-

iterated in juror complaints throughout the film.

In #8's anonymity, he comes to represent all architects as quietly heroic. However, the jury room's deplorable condition and inadequacies are hardly an architectural advertisement. Its deplorable state makes one wonder why fellow jurors—"angry" for being held hostage in the room—did not essentially put on trial #8 as representing, in absentia, the room's original architect. Number 8 manages to defuse tension with his understated insistence and inquisitive nature—apparently professional traits—yet architects do not have a monopoly on these characteristics. In the end, #8 could just as easily have been an accountant or banker.

Contrasting with *12 Angry Men*—where profession is only incidental to the film—*The Belly of an Architect* centers on the exploits of a philandering architect in Rome to curate a Boullée exhibit. With the eternal city as a backdrop, the film has visual panache, but the repellent title and main character is hardly an appetizing entree into architecture. Unlike the favorable impressions of journalism given by Lou Grant and *All the President's Men*, or the window onto medicine

through "ER," "Chicago Hope" and "The Doctor," *The Belly of an Architect* does not positively raise professional awareness.

Why are architects and the profession not portrayed with more balance and depth? Is it in the way the work is conducted? The nonverbal element is probably a stumbling block, complicated by general design illiteracy. The public knows legal and medical terminology because of the number of dramas concerning those fields. Would a similar knowledge of fenestration, expansion joints and Sheetrock™—and what architects accomplish in general—foment more interest in architecture? Or should architects be resigned to the notion that design, budgets and materials will never be as commonly understood as divorce and murder, illness and death?

On the other hand, design work is central to TV and film. The jury room in *12 Angry Men* or *The Belly of an Architect*'s Rome are main characters. The hotel in *Barton Fink* and house on the hill in *Psycho* have dark, foreboding overtones. The living rooms in "All in the Family" or "The Dick Van Dyke Show" are engraved in viewer's minds. "Cheers" became a national landmark, as did scenes from "The Mary Tyler Moore Show." The anonymous, unattributed design work in TV and film evokes strong memories and sentiments. The *Truman Show* even highlights Seaside, Fla., and the noted work there. Critics carp that the town is too picture perfect, like a movie set; in *Truman*, Seaside ironically is a movie set, a literal stage for a movie revolving around a TV show.

Though only scenes and sets, backdrops are a testament to the work architects do, perhaps more compelling than a series or film centering on the profession. Architecture plays out over months, years and decades, a drama perhaps difficult to portray in a series or two-hour film. Yet the real dramas behind the evolution and creation of our cities, suburbs and buildings would certainly rival the fictions created for the big and

small screens. The recent debate about the AIA advertising on TV—agreed upon at the 1998 National AIA Convention—raises interesting questions about the profession's perception of TV. At a time when TV and movies "advertise" for other professions, it is difficult to envision other professions even considering the topic. Instead of ads, why aren't there dramas raising awareness of architecture and professional practice?

The likes of Michael Crichton and David Kelley—"ER," "LA Law," "The Practice" and "Ally McBeal"—write and produce TV shows, vividly illustrating the law profession. The impact is considerable. At its peak, "LA Law" was analyzed in scholarly journals, with real clients measuring their lawyers against the histrionics of the series's lawyers. Today, the popular "Ally McBeal" raises awareness, with law-school admission officers expecting increases in law-school applications. A recent *Wall Street Journal*/NBC News poll asked "which doctor would you choose," with choices ranging from doctors on "Marcus Welby, M.D." to those on "ER," "Chicago Hope" and "M*A*S*H."

Architects only can wish for such free access. As architects struggle with their societal role, such recent books as *A Theory for Practice: Reflections on Architectural Practice in the Nineties* and *Architectural Practice: A Critical View* are important musings on architecture's social status. Architects might be the movie and TV men of the moment; however, the profession is irrelevant to the plots. The characters are elevated above the soap operas of conflicts within firms, tensions between client and budget and construction battles, as well as all that goes right in architectural projects. Not being mired in details is a romantic perception, yet hardly an accurate one, nor does it reflect on collective failings and accomplishments.

Jack Lemmon (far left in photo opposite) portrays the voice of reason as an architect in Showtime's production of *12 Angry Men*.



Architects might not be portrayed accurately on film, but at least there are name actors involved. Here are some big-screen actor-architects: Jeff Bridges in *Fearless*, Gary Cole in *The Brady Bunch Movie*, Gary Cooper in *The Fountainhead*, Brian Dennehy in *The Belly of an Architect*, Kirk Douglas in *Strangers When We Meet*, Henry Fonda in *12 Angry Men*, Tom Hanks in *Sleepless in Seattle*, Woody Harrelson in *Indecent Proposal*, Richard Gere in *Intersection*, Steve Martin in *Housesitter*, Tom Selleck in *Three Men and a Baby*, Wesley Snipes in *Jungle Fever*, David Strathairn in *Losing Isaiah* and *The River Wild*, and Sam Waterson in *Hannah and Her Sisters*. These screen architects play opposite the likes of Halle Berry, Jessica Lange, Demi Moore, Patricia Neal, Kim Novak, Sharon Stone and Meryl Streep, among others.

On the small screen, Meredith Baxter-Bernie was in "Family Ties," Robert Reed in "The Brady Bunch," Jack Lemmon in *12 Angry Men* and Alan Young in "Mr. Ed." Other short-lived series, like "Here We Go Again" and "Love on a Rooftop" featured Larry Hagman and Peter Deuel. *Blondie's Dagwood Bumstead*, at least in the sitcom, was an architect at Dithers Construction Company. He was played by Arthur Lake and Will Hutchins. Within the last two years, several network sitcoms have featured architects—"Chicago Sons," "Built to Last," "Partners" and "If Not for You"—without one lasting more than a few episodes. More successful might be ABC's remake of Hitchcock's *Rear Window*. Christopher Reeve will reprise James Stewart's role, not as a photographer but as an architect, as in Cornell Woolrich's original short story. The film will air during November sweeps.

As evident, architects have fared a bit better on the big screen. The profession might not truly come alive in either media, but at least portrayals are more profound on film, and with glimpses of memorable architecture. Noteworthy are Sam Waterson's tour of New York in *Hannah and Her Sisters*, *The Fountainhead's* modernism and *Housesitter's* dwelling. The most featured building is England's Castle Howard, appearing in *Lady L*, *Barry Lyndon*, *Brideshead Revisited* and *The Buccaneers*, among other films and TV shows. That Castle Howard's architect, Sir John Vanbrugh, was a playwright, too, perhaps explains its theatrical appeal.





NEMHC

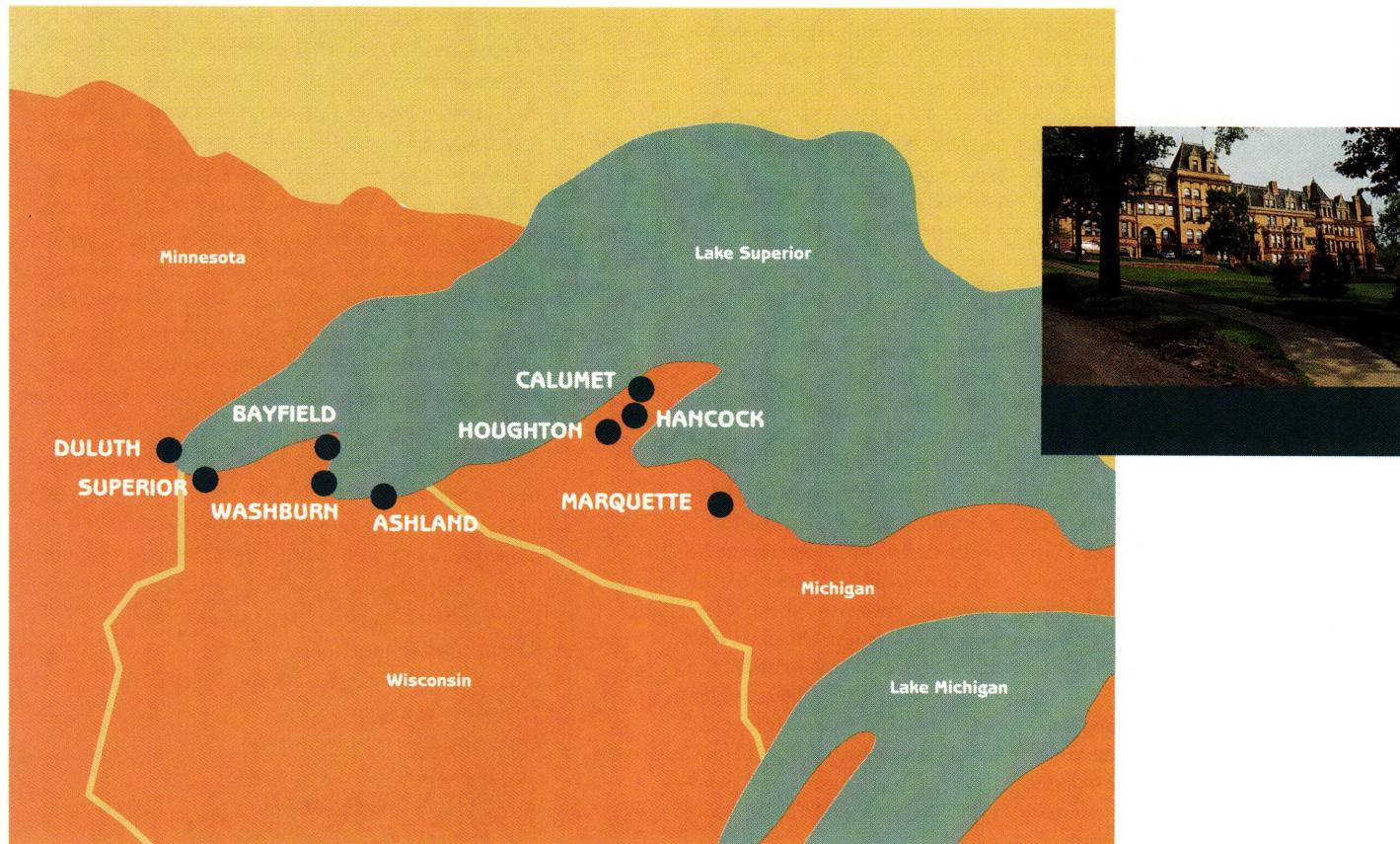
Brownstone legacy

A driving tour through the small towns lining Lake Superior's southern shore reveals a rich architectural portfolio rendered in locally quarried stone



NEMHC

Text and photos by Sister Joan Kain



Ashland's Second Street Historic District, a continuous row of buildings dating from the 1880s to the 1940s, is evidence of the revolutionary changes in technology and architectural styles during this period.

HOUGHTON-HANCOCK-CALUMET

Not brownstone, but iron and copper ores were responsible for the rapid settlement of the Upper Peninsula of Michigan during the second half of the 19th century. One rich mineral range stretched like a spine down the center of the Keweenaw Peninsula with Houghton, Hancock and Calumet its largest cities. Fortunes were sent East, but prosperity was also reflected in the architecture of the three mining towns. In this transitional period, architects often were carpenters or stone masons; some were itinerant practitioners of the art, still others were European- and American-trained professionals. Today, the Keweenaw National Industrial (Mining) Park is under development to preserve this rich cultural heritage.

MARQUETTE

The city of Marquette is a phoenix. After a tragic fire in June 1868, this thriving port, railroad and commercial center rebuilt in brick and local brownstone. Early claims to architectural

beauty and permanence remain in the city's Ridge Historic District with Gothic Revival, Italianate, Second Empire and Queen Anne brownstone homes and churches. Business and government structures display Beaux Arts, Classical Revival and Richardsonian Romanesque styles with other eclectic imaginative combinations, all built with "modern" elevators, telephones, heating, plumbing and electrical systems.

WASHBURN Second Bayfield County Courthouse (top), 1894, Orff and Joralemon, 112 E. Fifth Street; State Bank of Washburn (bottom), 1889, Conover and Porter, 1 E. Bayfield Street.

ASHLAND Ashland City Hall, former Post Office (top), 1894, Edbrooke/Padley, 601 Second Street West; West Second Street Historic District, 1884-1937.

HOUGHTON Houghton County Courthouse (top), 1886, J.B. Sweatt, 401 East Houghton; Shelden-Dee Block (bottom), 1900, Henry L. Ottenheimer, 512-524 Shelden Avenue.

CALUMET Calumet and Hecla Mine Co., Library-Bath House (top), 1895, George Russel Shaw, 101 Red Jacket Road; Calumet Town Hall and Opera House (bottom), 1899, Sweatt and Shand, 340 Sixth Street.

HANCOCK Hancock Fire Station and City Hall (top), Charlton Gilbert and Demar; Old Main (bottom), 1899, C. Archibald Pearce, Quincy and Dakota Streets.

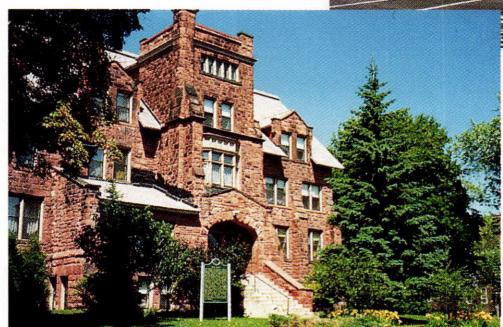
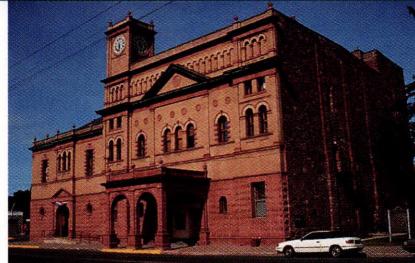
MARQUETTE Hiram Burt House (top), 1876, 410 East Ridge; John Burt Cottage (center), 1858, 220 Craig Street; Marquette Maritime Museum, Water Works (bottom), 1889, Lake Street and Ridge.



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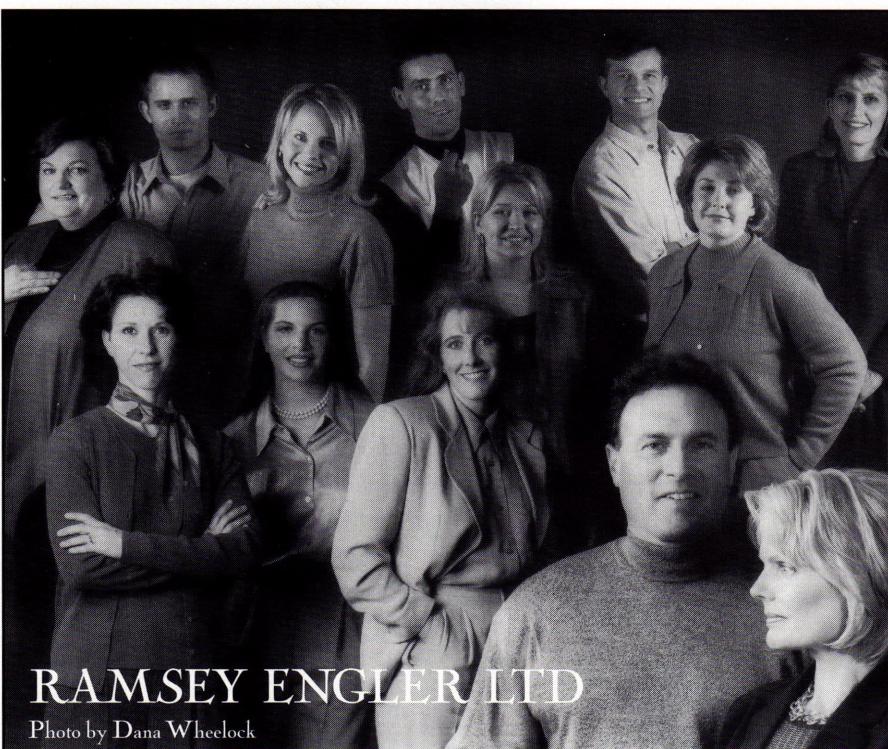
them, wherever they were in Minnesota. Nobody was trying to do what someone 100 miles away was doing.

How do you decide on a topic? What inspires you and how do you pursue it? Two different approaches. One is an interest in pursuing a certain theme that I'm conversant enough about that I don't have to give myself an education in order to do it. That's how the winter and summer books were. I still had a vast amount of work to do on both, especially the winter book. But that really began with an interest in a theme. The other approach is to look at my vast untapped architectural files and try to generate something interesting out of them. I've collected periodicals research, photography, people also send me stuff. A lot of it is gathered as incidental to other projects. For example, the Richardsonian exhibit [“The Spirit of H.H. Richardson on the Midland Prairies,” 1988, University of Minnesota Art Museum] involved so much periodical research that I wasn't about not to take notes on buildings in different styles. I've also done a number of smaller projects on architects in Minneapolis that interested me personally.

On a couple occasions I've put together a major exhibit proposal, which then became a vehicle for the research and publication. Or I've approached the city of Minneapolis, for example, about doing a book. In another case, a number of us made proposals, someone else got the commission, but I ended up writing half the book. So sometimes I get shoehorned or hog-tied into other people's projects. In the last few years, I've been working with the Afton Press.

How have you managed to do a book a year for the last three years?

There's actually only half a year for each of those books; the other half I was making a living. I'm just a very efficient researcher, I guess. I read quickly and have a good grasp of where the materials are. Just mastering the collections at the Minnesota Historical Society is a monumental task. Even the photographic collection is filed in so compli-



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Photo by Dana Wheelock

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Continued on page 52

Glasgow House

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This cozy arts and crafts cottage is tucked into a wooded hillside with views of a small, deep pond to the south. Its compact footprint encompasses an open main floor plan and a couple's realm in a loft. Summertime living expands to layered porches, decks and balconies overlooking the pond. Designed by Michaela Mahady and Wayne Branum. Construction by Kyle Hunt & Partners.

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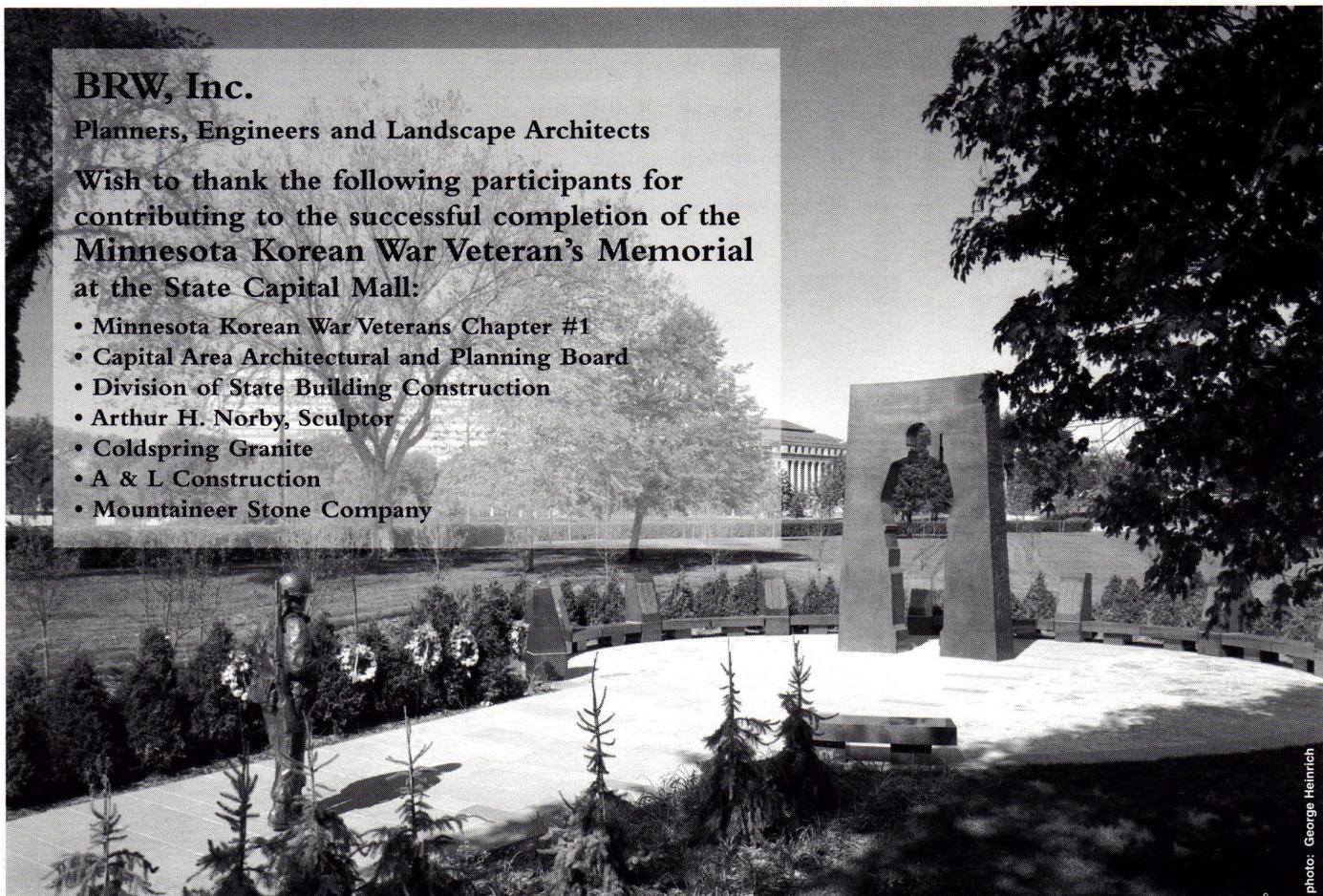
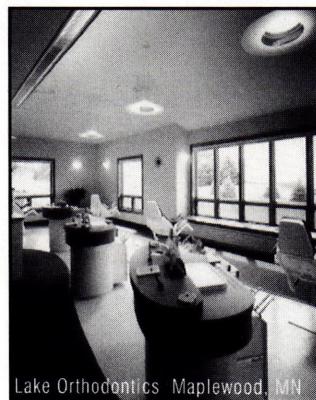


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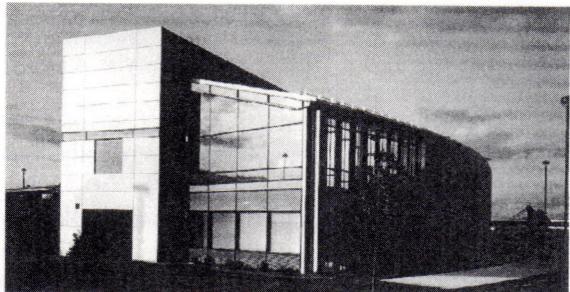
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cated a fashion, and is so huge, that I continue to find photographs I missed even though I was absolutely as systematic as I could be. For the winter and summer books, the way I researched them was encyclopedic. I went through the whole card catalog, county by county, and pulled out references to both. Contacts with historical societies across the state were also pooled. So I was really able to cut a huge amount of research time by double looking through archive files.

How do you know when a topic like winter celebrations, summer cabins or a 19th-century diary is worthy of a book?

My question, when I write all these books, is why hasn't somebody done this before? These are such obvious projects to do. And the fact that people have responded so well shows that a lot of people are interested in these topics. Clarence Johnston was one of the foremost architects in the state, so that was another project just waiting to be done. And a lot of his papers have survived, which isn't true of many other architects who might be equally worthy of attention.

The Daniel Storer diary is one that educators and interpreters at historic sites and the Minnesota Historical Society have used for years as a reference for the way people thought and felt and lived in the 19th century, but nobody thought to publish it. Storer was a small-town merchant in Shakopee. He started out in Maine, came west, settled first in Illinois, then Stillwater, then Shakopee. When the Civil War came, he drifted from carpentry into the grocery business. He kept a diary for 55 years, so the sheer longevity of the diary is interesting in itself. Transcription is a major task; it's all handwritten, obviously, and now on microfilm. I'm footnoting it madly to identify people and events and theatrical troupes and circuses and whatever else he mentions in his diary. My wife, Pamela Larson, is my co-perpetrator. I couldn't have tackled it alone.

Storer was really in some ways an everyman, not somebody with any outstanding accomplishments, and occa-

Continued on page 54

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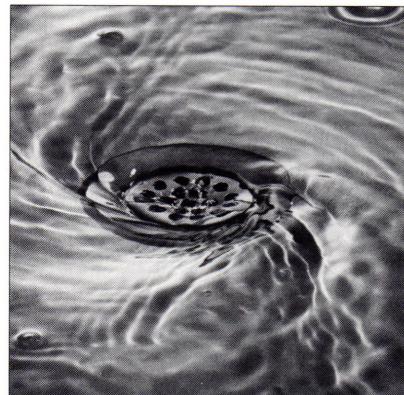
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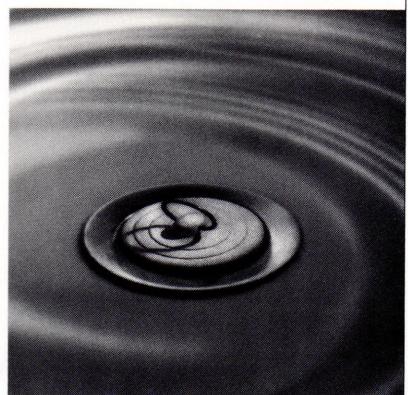
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Continued from page 52

sionally he would bemoan that fact. He thought he would amount to something coming out here and being present at the beginning of two communities. But he didn't have the business sense or drive to do that, although I'm sure he had the intellect for it.

Why do you think your books have struck a chord?

I think the interest in history, particularly in material culture, in buildings and tangible artifacts from the past, is a national phenomenon. Just look at the collectibles market. Things are called antique now that wouldn't even have been sold 20 years ago. I think that's all part of a real interest in the way people used to live and what they valued. I like to think that America is finally getting a sense of its own history and culture, and we're hopefully breaking the cycle of endlessly reinventing ourselves. There are things in the past that can teach us and that we can continue to value. Our history is part of our lives rather than something that belongs exclusively to dead people.

Do you mean that the history of everyman and everywoman is perhaps more relevant than larger-scale events?

Yes. Also what extraordinary people did during ordinary moments. The most interesting diary in public collections in Illinois is of a senator, but it keeps track of his social calls, his personal weather reports, his relationships with his friends. There's just so much more to our lives, and even to the lives of those we celebrate, than their accomplishments. All of that interests me.

What continues to bring you into new spheres of Minnesota history, to inspire you?

That's a difficult question to answer. In a way, it's like asking a mountaineer why he continues to climb mountains: because they're out there. There's all this material out there that continues to fascinate me. I won't stop until it stops fascinating me, and that won't ever happen. It isn't as if this is a mine shaft with an end to it. The more I dig, the more material surfaces that's of interest to me.

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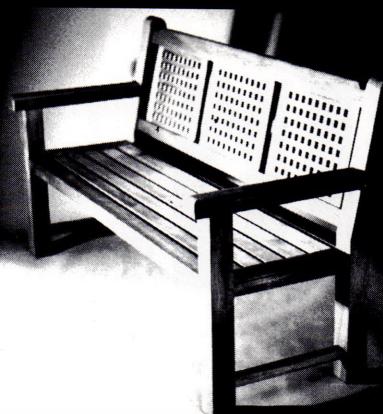
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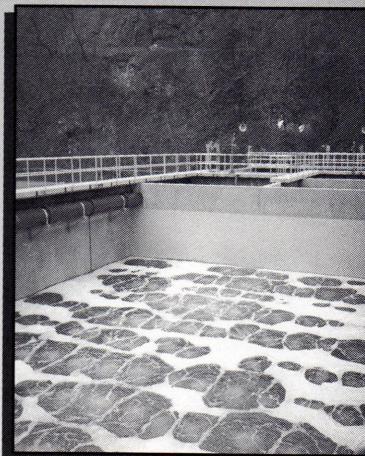
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Given these benefits, why would a licensed architect choose not to join AIA? Some of the architects queried claim they're just not groupies or joiners. Others say they can't afford the dues, or remark that the fees aren't worth what one receives in return. A few obliquely describe a "mentality involved" in joining AIA that they eschew. In other words, to paraphrase Groucho Marx, they wouldn't want to be a member of a club that would have them as a member.

"I think there's something in the architectural temperament that makes them independent minded," Fisher ventures. "Generally I don't think architects are joiners. They tend to be more iconoclastic and individualistic. Those are qualities of people I know who are not AIA members."

Geoffrey Warner, owner of Alchemy, located in Minneapolis, may not describe himself as an iconoclast. But, he says, he counts himself among a group of "young architects doing nontraditional practice, design/build kinds of things, who don't feel connected to the whole atmosphere that AIA is geared toward. There's a certain cache that comes with AIA among the design and business communities. And AIA provides an avenue for winning prizes and awards, which brings wider recognition and perhaps more projects."

Warner takes his kudos, instead, from "artists, other craftspeople, my clients who often have artistic backgrounds, and other architects and design/build people not in AIA." He also finds "quite a few community activities apart from AIA" in which to become involved. "I think what AIA is doing in that respect is great," he explains, "but it's not a prerequisite to partaking of those kinds of activities." He also finds "offensive" the notion that one must join an organization to participate in continuing education. "If you're going to do good work," he says, "you have to seek out those things yourself anyway."

Ray Blesener, principal, Blesener Dahlberg Prestidge Architects, located in Duluth, would probably agree with Warner, although his reasons for no

longer belonging to AIA extend back several decades. Long an active member of AIA, Blesener first encountered friction with the organization in the 1950s when AIA would not accept the concept of design/build or construction management with an architect as the lead.

"While AIA's concern was a conflict of interest on the clients' behalf, we saw the architects' role stretching beyond the traditional design and drafting they'd been doing for years," Blesener explains.

In 1956, architect Wilfred Gregson founded the Society of American Registered Architects, an organization open to all architects regardless of their role in the construction industry. Today, SARA's national membership is a little over 600, less than 10 in Minnesota.

Blesener joined SARA and remained an AIA member. But in the 1980s he dropped his AIA membership. "Suddenly I just went over to SARA, and it's a lot more to my liking," he says. "There's more camaraderie; the people are a whole lot closer and less competitive. No one hesitates to pick up the telephone and call another architect if they have a question. The whole society is based on architects helping architects."

"AIA is still sitting on a pedestal," Blesener adds. "In SARA, architecture is a business and we have to run it as a business. We're all part of the construction industry and we'd better learn to work together. We represent our clients; we're very strong and faithful about that. But we also have to sit with contractors and work things out. Nobody gets elite status."

Warner emphasizes that AIA does a lot of good. "For one thing," he says, "the organization is valuable in communicating to the public what architects do and works hard to promote architects." Still, he adds, "I run a really low-key business; it's basically just me. My clients really don't care if I'm a member of AIA or not. Probably the reasons I'm working for myself are the same reasons I'm not working for a big office, which are the same reasons I didn't join AIA: A feeling that you don't have to work within the system to do creative work." **AM**

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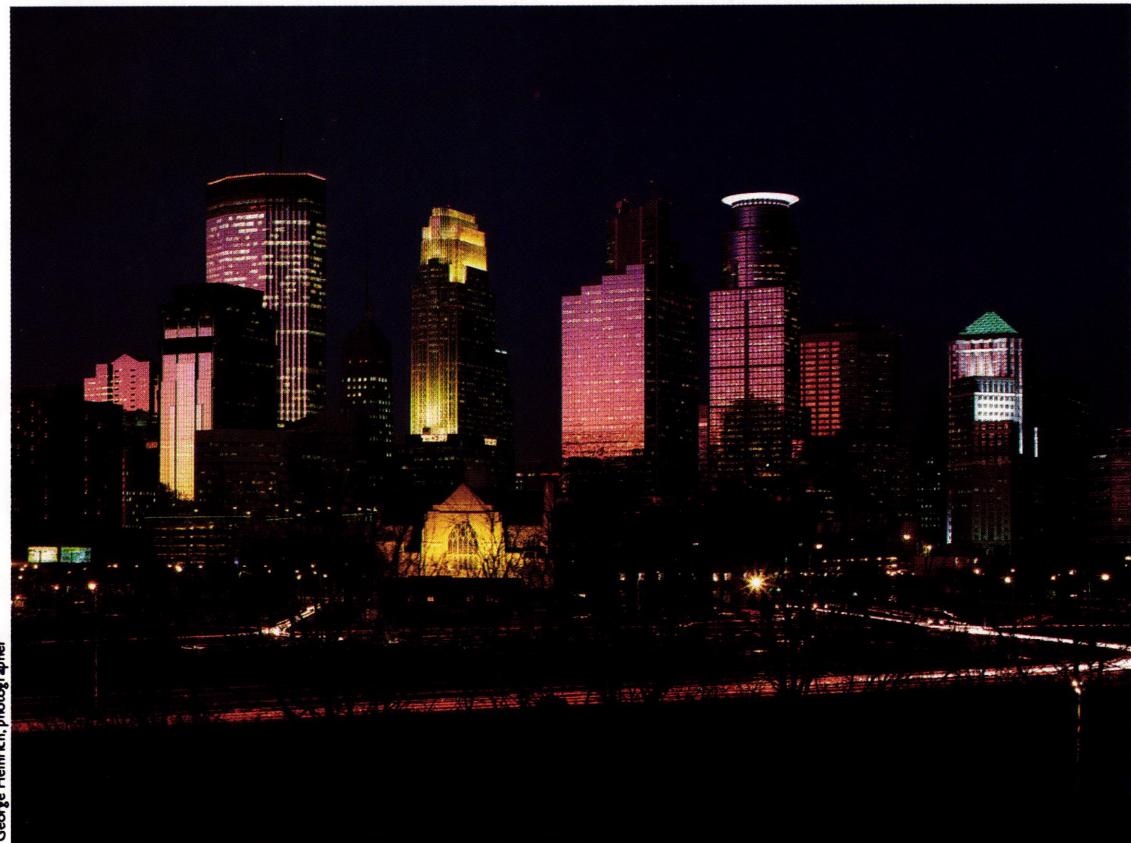
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George F. Cook Construction Co. is a general contractor providing rehabilitation and new construction for commercial, industrial, and manufacturing facilities. Company employees perform selective demolition, concrete, and all types of carpentry work. Projects include schools, community facilities, high tech manufacturing, and power plants.

—
Eden Prairie High, Performing Arts Center, Eden Prairie, MN; Sherburne County Government Center, Elk River, MN; Semi-Conductor Plant Remodeling, Bloomington, MN; NSP Ash Transfer Facility, St. Paul, MN; Lakeville High Remodeling, Lakeville, MN

CRAWFORD-MERZ CONSTRUCTION COMPANY

2316 Fourth Avenue S.
Minneapolis, MN 55404
Tel: 612/874-9011
Fax: 612/874-9015
Year Established 1886
Contact: Wayne Anderson

—
Thomas J. Merz, President
John P. Merz, Vice President
Wayne D. Anderson, VP Operations

—
For 113 years, Crawford-Merz has been providing first class service to our clients for commercial and luxury residential, new and remodeling projects. We excel when participating as a team member on design/build and negotiated projects, providing our expertise through design and construction.

—
Norwest Banks, Metro Area, MN; Northwest Athletic Clubs, Metro Area; Vision Loss Resources, Minneapolis, MN; Luxury Home, Minnetonka, MN; PricewaterhouseCoopers, Minneapolis, MN

CUNINGHAM GROUP CONSTRUCTION SERVICES

201 Main Street SE, Ste. 222
Minneapolis, MN 55414
Tel: 612/379-5514
Fax: 612/379-7816
E-mail: lwestphal@cunningham.com
Internet: www.cunningham.com
Year Established 1995
Total Personnel in MN Office: 12
Other Offices: Phoenix, AZ;
Los Angeles, CA
Contact: Jeffrey Stebbins, President

—
Jeffrey Stebbins, President
Jon Hempel, Vice President
John Quiter, AIA, Vice President

—
Cunningham Group Construction Services is primarily a design/build construction company that offers expertise in the financial, technical, environmental, and managerial aspects of building development and renovation. We also provide general contracting, construction management and unique show management services.

—
Eastman Kodak Executive Offices, Hollywood, CA; Cafe Odyssey, Bloomington, MN; Heinavaara Elementary School, Heinavaara, Finland; Northeast Bank, Minneapolis, MN; NASCAR Silicon Motor Speedway, Bloomington, MN

DONLAR CONSTRUCTION COMPANY

480 Cedar Street, Ste. 500
St. Paul, MN 55101
Tel: 651/227-0631
Fax: 651/227-0132
Established 1972
Total Personnel in MN Office: 125
Other Offices: St. Cloud, MN
(320/253-3354)

Contact: Jon Kainz

—
Lawrence S. Dotte, CEO
Donald A. Kainz, President
Bruce Ellingson, VP Finance & Admin.
Ron Kraemer, ViP Field Operations
Wm. Boom, VP Project Admin.
Jon Kainz, VP Business Development

—
Donlar provides a full range of construction services including general contracting, construction management and design-build services for commercial, institutional and industrial owners. We specialize in religious, educational, institutional and medical facilities with extensive experience in expansion, renovation and restoration.

—
Monticello Senior High School, Monticello, MN; Mary Commons, College of St. Benedict, St. Joseph, MN;
St. Scholastica Convent Assisted Living Unit, St. Cloud, MN; Normandale Lutheran Church, Edina, MN;
St. Michael/Albertville Middle School, St. Michael, MN

W. GOHMAN CONSTRUCTION CO.

30618 County Road 133
St. Joseph, MN 56374
Tel: 320/363-7781
Fax: 320/363-7207

Established 1950
Total Personnel in MN Office: 9
Contact: Bruce Gohman

—
Bruce Gohman, President
Denis Anderson, VP Proj. Admin.
Dennis Klehr, VP Field Operations

—
W. Gohman Construction Co. specializes in commercial, industrial and institutional building with extensive experience in remodeling, renovation and retrofit. We provide complete general contracting, construction management and design/build services along with estimating, budgeting, value engineering and construction services to Owners throughout the greater Central Minnesota area.

—
Cold Spring Granite Foundry Building, Cold Spring, MN; St. Michael's Church Addition, St. Cloud, MN; Big Lake Elementary and Middle School, Big Lake, MN; Nahan Printing Expansion, St. Cloud, MN; Affiliated Community Medical Center, Willmar, MN

GRAY COMPANY INC.

205 Western Avenue
Faribault, MN 55021
Tel: 507/332-7461
Fax: 507/332-6867
Year Established 1956
Total Personnel in MN Office: 5
Other Office: Helena, MT
Contact: Bill Hayden

—
Paul S. Gray, Chairman of Board
Steve M. Gray, President
Paul A. Gray, Secretary/Treasurer

—
Gray Company Inc. founded in 1956, provides complete construction services including: planning, design/build, construction management, negotiated and bid work for commercial and residential projects. Specializing in projects involving the Food and Hospitality Industry in a 12-state area. Renovation of existing facilities. Offices in Faribault, MN and Helena, MT.

—
Microtel Motel, Faribault, MN; South Central Human Relations Building, Owatonna, MN; Iowa Bakery, Iowa City, IA; Depot Bar & Grill, Faribault, MN; Arby's, Helena, MT.

REUBEN JOHNSON & SON, INC.

5300 Stinson Avenue
Superior, WI 54880
Tel: 715/394-7771
Fax: 715/394-7773
Established 1956
Contact: Todd L. Johnson

—
Troy L. Johnson, Chairman
Todd L. Johnson, President
David M. Lemke, VP Operations
Steve Moen, Building Div., Manager

—
Over 40 years of Commitments to the team management style have achieved project successes for public and private clients throughout the Midwest. We remain skilled in our diverse construction services through our building, highway-heavy, and utility divisions. Our commitment is to the project owners to meet their satisfaction with quality, timing and budget priorities.

—
J.W. Beecroft, Superior, WI; FABC Equipment, Superior, WI; MnDOT Gooseberry Falls Visitor Center, Two Harbors, MN; First Lutheran Church, Duluth, MN; Duluth Technical College Fire Fighter Training Center, Duluth, MN

JOHNSON WILSON CONSTRUCTORS, INC.

4431 West Michigan St.
Duluth, MN 55807
Tel: 218/628-0202
Fax: 218/628-0205
E-mail: JohnsonWil@aol.com
Year Established 1971
Total Personnel in MN Office: 75-100
Contact: Fred G. Strom

—
A. Ronald Johnson, Chairman
Fred G. Strom, President

—
Johnson Wilson Constructors, Inc. is a commercial and industrial general contractor and construction manager. We perform sitework, structural concrete, rough and finish carpentry and steel erection.

—
University of Minnesota Medical Building, Duluth, MN; College of St. Scholastica Science Building, Duluth, MN; Moline Manufacturing Building, Duluth, MN; Secondary Technical Center, Duluth, MN; St. Luke's Hospital Emergency Room, Duluth, MN

KNUTSON CONSTRUCTION SERVICES, INC.

5500 Wayzata Blvd., Ste. 300
Minneapolis, MN 55416
Tel: 612/546-1400
Fax: 612/546-2226
E-mail: knutsonconstruction.com
Internet: knutsonconstruction.com
Established 1911

Other MN Offices:
Rochester (507/280-9788)
Total Personnel in MN Offices: 350
Other Offices: Iowa City, IA; Charlotte, NC
Contact: Edward B. Curtiss

—
Steven O. Curry, President and CEO
Chad Lewis, Gen. Man. & Exec. VP
Edward B. Curtiss, Vice President
Richard H. Peper, Vice President
Lawrence A. Trom, Vice President

—
Knutson Construction Services, Inc. provides construction management, general construction, design/build and turn-key services utilizing in-house project management and estimating personnel, state-of-the-art software systems, and highly trained and skilled construction professionals. Knutson employs a nationally-award-winning workforce of 250 to 450 skilled craftspeople who allow us the capability to self perform concrete, masonry, rough and finish carpentry, ironwork and stonework

—
St. John's University Science Center, Collegeville, MN; Hennepin County Public Works Facility, Medina, MN; Treasure Island Casino Hotel, Red Wing, MN; Carlson School of Management, University of Minnesota, Minneapolis, MN; Minnesota History Center, St. Paul, MN

KRAUS-ANDERSON CONSTRUCTION COMPANY

525 South Eighth St.
Minneapolis, MN 55404
Tel: 612/332-7281
Fax: 612/332-0217
E-mail: rrauch@k-a-c.com
Internet: www.krausanderson.com
Year Established 1896
Other MN Offices:
Saint Paul (651/291-7088).
Minneapolis Building (612/721-7581).
Circle Pines (612/786-7711).
Bemidji (218/759-0596)
Total Personnel in MN Offices: 450
Contact: Ray Rauch

Bruce Engelsma, Chairman and CEO
William Jaeger, Jr., President
Jerry Dreis, Chief Financial Officer
Ray Rauch, Senior VP, Marketing

Founded in 1897, Kraus-Anderson Construction Company is currently ranked in the top 50 General Contractors/Construction Managers in the U.S. by "Engineering News Record." Kraus-Anderson Construction Company provides general contractor, construction management, and Design/Build Services from five divisions and offices: Minneapolis, Saint Paul, Building, Midwest, and North- all located in Minnesota

Lawson Office Building/Ramp, Saint Paul, MN; Woodwinds Medical Campus, Woodbury, MN; Cabelas, Owatonna, MN; Diversified Pharmaceutical, Bloomington, MN; Valley Memorial Homes, Grand Forks, ND

A. J. LYSNE CONTRACTING CORPORATION

3249 County Road 45 N
Owatonna, MN 55060
Tel: 507/451-7121
Fax: 507/451-0957
E-mail: AJLysne@AJLysne.com
Internet: AJLysne.com
Established 1978
Total Personnel in MN Office: 100+
Contact: Allen J. Lysne

Allen J. Lysne, President

A. J. Lysne, a commercial general contractor and construction manager, provides building and renovation services for a diverse public and private client base. Several of our specialties are: schools, medical facilities, historic renovation and preservation, correctional institutions, and heavy industrial equipment moving and setting. Project sizes range up to \$20 M.

Continued on next column

Industrial Plant Expansion, Hormel Foods Corp., Austin, MN; Steele County Administration Center, Owatonna, MN; Historical Renovation, Norwest Bank, Owatonna, MN; Addiction, Federal Correctional Institute, Waseca, MN; Albert Lea Medical Center - Mayo System, Albert Lea, MN

MCGOUGH CONSTRUCTION CO., INC.

2737 North Fairview Ave.
St. Paul, MN 55113-1372
Tel: 651/633-5050
Fax: 651/633-5673
Established 1956
Total Personnel in MN Office: 65
Contact: Tom McGough, Sr.

Tom McGough, Sr., President
Tom Nonnemacher, Executive VP
Tom McGough, Jr., Vice President
Dan Malecha, Vice President
Dennis Mulvey, AIA, Vice President

McGough Construction has an unequalled history in providing quality buildings on budget and on schedule in a team environment. We listen to our clients, understand their needs, then work as a team to ensure goals and expectations are met. McGough provides Program Development and Management, General Contractor, Construction Management, Design/Development, and Corporate Facility services

Minnesota Mutual Life, St. Paul, MN; Ceridean, Bloomington, MN; General Mills, Minneapolis, MN; Imation Enterprises Corporation, Oakdale, MN; St. Paul Companies, St. Paul, MN; Federal Reserve Bank, Minneapolis, MN; Medtronic, Minneapolis, MN; HealthEast, Multiple Sites

M. A. MORTENSON COMPANY

700 Meadow Lane North
Minneapolis, MN 55422
Tel: 612/522-2100
Fax: 612/520-3430
Established 1954

Other MN Offices: Grand Rapids (218/328-6265)
Other Offices: Seattle, WA; Los Angeles and San Francisco, CA; Dallas, TX; Denver and Colorado Springs, CO; Honolulu, HI; Wausau and Milwaukee, WI
Contact: John V. Wood, Senior VP

M. A. Mortenson, Jr., CEO
Tom McCune, President & COO
Tom Gunkel, Executive Vice President
John Wood, Senior VP, Mpls Group
Ken Sorensen, Proj. Exec., Mpls. Group

Continued on next column

Founded in 1954, M.A. Mortenson is a diversified construction company offering preconstruction, general contracting, construction management, design/build, consulting, and development services. Mortenson has expertise in a variety of industries, such as healthcare, industrial, corporate/commercial, warehouse distribution, institutional, hotel/retail/mixed-use, aviation, telecommunications, and recreation/sports. Clients range from Fortune 1000 companies to community-based organizations and public institutions. Project costs vary from less than \$1 million to more than \$200 million.

WestHealth Phase II, Plymouth, MN; Minnesota Wild NHL Arena, St. Paul, MN; Residence Inn at LaSalle Court, Minneapolis, MN; Close Custody Correctional Institute, Rush City, MN; Minneapolis Convention Center Expansion, Minneapolis, MN

OLSON GENERAL CONTRACTORS, INC.

5010 Hillsboro Avenue N.
New Hope, MN 55428
Tel: 612/535-1481
Fax: 612/535-1484
E-mail: mail@olsongc.com
Internet: www.olsongc.com
Established 1909

Total Personnel in MN Office: 21
Contact: Ed Sorgatz, Project Coordinator

Robert Olson, President
Edward Anderson, Vice President

An experienced design/build, AGC General Contractor (established in 1909) providing commercial, industrial and institutional clients with assistance in site acquisition, project planning and design, and complete construction services for both new and remodeling projects.

Decision One Corp., Richfield, MN; Rochford Supply Co., Minneapolis, MN; Scherer Bros. Lumber Co., Albertville, MN; St. Alphonsus Catholic Church, Brooklyn Center, MN; Ideal Printers, Inc., St. Paul, MN

PCL CONSTRUCTION SERVICES, INC.

9330 James Avenue S.
Bloomington, MN 55431
Tel: 612/888-9200
Fax: 612/888-1733
E-mail Address: pclinfo@pcl.ca
Internet: www.pcl.ca
Established 1906

Total Personnel in MN Office: 200
Other Offices: Denver, CO; Orlando and Ft. Lauderdale, FL; Seattle, WA; Los Angeles and San Diego, CA; Phoenix, AZ; Las Vegas, NV; Atlanta, GA; In Canada - Edmonton and Calgary, Alberta; Regina, Saskatchewan; Toronto and Ottawa, Ontario; Winnipeg, Manitoba; Vancouver, British Columbia; Yellowknife, Northwest Territories
Contact: Fred Auch

Continued on next column

Fred G. Auch, VP & District Manager
Terry Brickman, Mgr., Special Proj. Div.
Dan Ilten, AIA, PE, Director Design

and Construction Services

Colin Terras, Construction Services, Mgr.
Brad Hendrickson, Chief Estimator

—
PCL Construction Services, Inc. is one of MN's largest and most diversified construction firms. The company is engaged in industrial, health care, institutional, commercial and civil construction - delivering projects as a general contractor, construction manager and as a design builder. PCL also has a Special Projects Division that specializes in interiors, renovations and remodeling.

—
Science Museum of Minnesota, St. Paul, MN; FSI International, Chaska, MN; Rainforest Cafe, Locations throughout the U.S.; Pillsbury Company, Locations throughout the U.S.; National Car, Bloomington, MN

SHAW-LUNDQUIST ASSOCIATES, INC.

2757 West Service Road
St. Paul, MN 55121-1230
Tel: 651/454-0670
Fax: 651/454-7982
Internet: www.shawlundquist.com
Established 1974
Total Personnel in MN Office: 60-100
Contact: Paul S. Nelson

—
Minnesota Veterans' Home Renovations, Minneapolis, MN; University of Minnesota, Various Projects, Minneapolis and St. Paul Campuses; Metropolitan Airports Commission Parking Ramp, Minneapolis/St. Paul International Airport; Apple Valley Post Office, Apple Valley, MN; Shakopee Senior High School, Shakopee, MN

—
Shaw-Lundquist Associates, Inc. specializes in commercial, industrial and institutional construction services. We coordinate and manage with a focus in construction management, general construction, design/build. Our competitive advantage comes from self performing the following activities: concrete, masonry, rough/finish carpentry and demolition.

—
Fred Shaw (Feng Hsiao), President
Hoyt Hsiao, Vice President
Thomas J. Meyers, Vice President

■ STAHL CONSTRUCTION COMPANY

5900 Rowland Road
Minnetonka, MN 55343
Tel: 612/931-9300
Fax: 612/931-9941
E-mail:

eschmidt@stahlconstruction.com
Established 1981
Total Personnel in MN Office: 54
Contact: Cathy M. Schmidt

Wayne A. Stahl, Chairman and CEO
Phillip P. Baum, President and COO
Scott E. Everson, Vice President
Paul M. Perzichilli, Vice President

Stahl Construction Company provides construction management, design/build and general contracting services to public and private clients in the Midwest. Services include strategic planning, budgeting, value engineering and scheduling. We perform for our clients by fulfilling our commitments and following through on our promises.

12700 Whitewater Drive, Minnetonka, MN; Minnetonka Schools, Minnetonka, MN; New Prague High School, New Prague, MN; PrairieView Office Building, Eden Prairie, MN; DataCard Corporation, Minnetonka, MN

■ JAMES STEELE CONSTRUCTION CO.

1410 Sylvan Street
St. Paul, MN 55117
Tel: 651/488-6755
Fax: 651/488-4787
Established 1949

Total Personnel in MN Office: 10
Contact: Richard Naughton

Richard Naughton, President
Daniel McKay, Vice President

James Steele Construction Co. is celebrating its 50th Year as a Full Service Contractor and Third-Generation Builder. JSC services include: design/build, negotiated as well as competitively bid projects. In-house services include concrete, masonry and carpentry.

Cretin-Derham Hall High School, St. Paul, MN; St. Katherine Ukrainian Church, Arden Hills, MN; Boys' and Girls' Clubs of St. Paul, St. Paul, MN; New Life Academy, Woodbury, MN; Anoka County Correctional Facility, Lino Lakes, MN

■ SWEDENBORG-SHAW CONSTRUCTION, INC.

7685 Corporate Way
Eden Prairie, MN 55344
Tel: 612/937-8214
Fax: 612/934-9433
Established 1977
Total Personnel in MN Office: 5
Contact: John (Jack) N. Shaw

Continued on next column

James B. Swedenborg, President
John (Jack) N. Shaw, Vice President

Swedenborg-Shaw Construction, Inc. is a Design/Build General Contractor successfully providing: New construction, additions, tenant improvements and unique construction within the commercial, light industrial manufacturing and retail construction markets. Swedenborg-Shaw Construction, Inc.'s products and services have developed long-lasting relationships with Owners, Developers, Architects and Engineers throughout the Twin Cities, Outstate Minnesota and the Upper Midwest.

Galaxy Theater, Performing Arts Theater, Shakopee, MN; Madison Partners, Office/Warehouse Facility, Little Chute, WI; Menasha Corporation, Industrial Renovation and Addition, Lakeville, MN; BI Performance Services, Tenant Improvements, Edina, MN; Stieger Lake Stores, Multi-Tenant Retail, Victoria, MN

■ TOWER ASPHALT, INC.

15001 Hudson Road
Lakeland, MN 55043
Tel: 651/436-8444
Fax: 651/436-6515

Year Established 1964
Total Personnel in MN Office: 60
Contact: Mike Leuer

Ronald Hockin, President
Mike Leuer, Vice President
Gary Balk, Controller/Secretary
Paul Hofmann, Quality Control Tech.
RuthAnn Morancey, Gov. Compliance

Founded in 1964, Tower Asphalt, Inc. is an asphalt paving contractor. We operate a state certified hot mix asphalt plant located on the Minnesota-Wisconsin border 15 miles east of downtown St. Paul, MN. Tower Asphalt operates in Minnesota and Wisconsin. We are experienced in the construction of roads, highways, airports, and commercial construction. Projects have ranged from \$5,000 to \$6 million dollars.

■ VEIT AND COMPANY INC.

14,000 Veit Place
Rogers, MN 55374
Tel: 612/428-2242
Fax: 612/428-8348
E-mail: Veit@Visi.Com
Internet: www.veitcompanies.com
Year Established 1928
Total Personnel in MN Office: 150
Contact: Don Rachel

Continued on next column

Vaughn Veit, CEO
Don Rachel, President
Jerry Rachel, Pres., Special Proj. Div.
John Pippert, VP, Marketing

Veit and Company Inc. is a general contractor specializing in earthwork for heavy construction, commercial site-work, and demolition. Veit has been in business since 1928 and has a strong reputation for quality work - on time and on budget. Veit has well-maintained, top-quality equipment to support its professional management staff for any size project.

Civic Center Demolition and Excavation, St. Paul, MN; Conservatory Demolition and Excavation, Minneapolis, MN; St. Augusta Landfill Closure, St. Cloud, MN; Reinhart Foods, Site Development, Rogers, MN; Park-Nicollet Medical Clinic, Methane Gas Extraction and Containment, St. Louis Park, MN

■ WATSON-FORSBERG CO.

1433 Utica Avenue S., Ste. 252
Minneapolis, MN 55416
Tel: 612/544-7761
Fax: 612/544-1826
Established 1965
Total Personnel in MN Office: 40

John Forsberg, Chairman
Dale Forsberg, President
Mike Ashmore, Vice President
David Forsberg, Secretary/Treasurer

Watson-Forsberg provides General Contracting and Construction Management Services. Expertise in commercial, retail, multi-family, religious, educational, medical and industrial projects. Projects include new construction and renovation.

A Chance to Grow/New Vision School, Minneapolis, MN; Purgatory Creek Townhomes, Eden Prairie, MN; Shenandoah Apartments, Plymouth, MN; Hawthorn Crossing Shopping Center, Minneapolis, MN; St. John's Episcopal Church Remodel, Minneapolis, MN

■ WEIS BUILDERS, INC.

8009 34th Avenue S.
Minneapolis, MN 55425-1625
Tel: 612/858-9999
Fax: 612/858-9884
Established 1939

Other MN Offices:
Rochester (507/228-7979)
Other Offices: Salt Lake City, UT;
Wichita, KS
Contact: Tom Hartwell or
Brett Christofferson

Joe Weis, Chairman of the Board
Jay Weis, President
Erik Weis, Executive Vice President
Merl Potter, Vice President - Wichita
Brad Folkert, VP - Salt Lake City

Continued on next column

Weis Builders, Inc. General Contractor was ranked 6th in volume of Minnesota contractors in 1998. Nationally, Weis was ranked 176th by ENR in 1997. Founded in 1939, this third generation, family-run business provides pre-construction, design/build construction, construction management and general construction services. Weis specializes in hospitality, housing, industrial/commercial and retail projects.

Homewood Suites, Bloomington, MN; Tamarack Village, Woodbury, MN; Galyan's Trading Company, Richfield, MN; Westridge Senior Housing, Minnetonka, MN; MEPC, Eagan, MN

■ WITCHER CONSTRUCTION CO.

9855 W. 78th Street, Ste. 270
Eden Prairie, MN 55344
Tel: 612/830-9000
Fax: 612/830-1365
E-mail:

witcher@witcherconstruction.com
Internet: www.witcherconstruction.com
Established 1945
Total Personnel in 26 MN Offices:
100-150 Field Personnel
Other Offices: Witcher is a wholly-owned subsidiary of Kansas City-based Dunn Construction Group.
Contact: Ken Styrlund, President, or Andrea S. Komschlies, Marketing Dir.

Kenneth A. Styrlund, President
David Burtess, Vice President, CFO
Scott Sharp, VP, Field Operations

A general contracting/construction management firm specializing in commercial and institutional construction. Majority of projects are Negotiated or Design/Build. Projects include new and renovated retail, religious, hospitality, cultural, educational, healthcare, office, housing, and tenant improvements. Projects are across Minnesota and in over 20 states. Crews self perform light demolition, concrete, masonry, and carpentry.

Minneapolis Institute of Arts expansion and renovation, Minneapolis, MN; Historic Hamm Building renovation, St. Paul, MN; Christ Presbyterian Church expansion, Edina, MN; Kerasotes Showplace 16 Theatres, Indianapolis and Evansville, IN; Borders Books, Midway area, St. Paul

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A111	3.00	Owner-Contractor Agreement Form-Cost Plus Fee (11/97) with instruction sheet
A117	Drop	Abbreviated Owner-Contractor Agreement Form-Cost Plus Fee (4/87) with instruction sheet
A121/CMc	3.50	Owner-Construction Manager Agreement Form where the Construction Manager is also the Constructor (1991)
A131/CMc	3.50	Owner-Construction Manager Agreement Form where the Construction Manager is also the Constructor-Cost Plus Fee (1994)
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A177	2.50	Abbreviated Owner-Contractor Agreement for Furniture, Furnishings and Equipment (1990)
A191	3.50	Standard Form of Agreement Between Owner and Design/Builder (1996) with instruction sheet
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A512	1.00	Additions to Guide for Supplementary Conditions (12/89)
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A571	6.00	Guide for Interiors Supplementary Conditions (1991)
A701	3.00	Instructions to Bidders (4/87) with instruction sheet
A771	2.50	Instructions to Interiors Bidders (1990)

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C-SERIES DOCUMENTS: Architect-Consultant Series

D-SERIES DOCUMENTS: Architect-Industry Series

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International Market Square
275 Market Street, #54
Minneapolis MN 55405
TEL: 612/338-6763
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The St. Paul Auditorium, designed by Charles Reed and Allen Stem, offered multiuse flexibility previously unknown in the United States. The auditorium provided a home for public gatherings, conventions, industry and science exhibitions, horse shows and other sporting events, circuses, grand opera and legitimate theater—combining under one roof all the uses of New York City's Madison Square Garden, Hippodrome and Metropolitan Opera House.

Replacing a crude exposition hall that had been torn down several years earlier, the St. Paul Auditorium, completed in the modern Italian Renaissance style at a cost of \$442,000 in 1907, proved so successful that Reed and Stem patented its design and later replicated it in Denver. In less than an hour, workers could rearrange walls, seats and floors to create an arena for large entertainments, seating 6,000; a convention space with seating for 10,000; and a theater with a proscenium stage, seating 3,200. The auditorium's theater arrangement seems to have most impressed visitors. The architects claimed, somewhat vaguely, that a whisper delivered from the front of the stage could "almost" be heard in the furthest reaches of the gallery. The theater, in fact, lived up to the acoustical promises. "I don't know of a building in the country where it is easier to sing," declared Emma Eames of the Conreid Opera Company. Even the world-famous tenor Enrico Caruso, visiting St. Paul to hear an opera performance at the auditorium, pronounced the theater "very fine, surpassing fine."

In its first three years, the auditorium attracted 516 events and 906,000 visitors. Countless performers, actors, conventioneers and trade-show hawkers traipsed through its halls in subsequent years, and a new and bigger arena was added in 1932. But by the mid-1960s the facility was losing money. It stood, still dignified with its brown brick and terra-cotta exterior, but in disrepair inside. In 1982, it was razed to make way for the Ordway Music Theatre.

Jack El-Hai



MINNESOTA HISTORICAL SOCIETY

St. Paul Auditorium
Near Franklin, between Fourth and
Fifth Streets, St. Paul, 1907-1982



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